

THE NIGHANTU AND

THE NIRUKTA

THE OLDEST INDIAN TREATISE
ON ETYMOLOGY PHILOLOGY AND SEMANTICS

CRITICALLY EDITED FROM ORIGINAL MANUSCRIPTS AND
TRANSLATED FOR THE FIRST TIME INTO ENGLISH WITH
INTRODUCTION EXEGETICAL AND CRITICAL NOTES
THREE INDEXES AND EIGHT APPENDICES

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BY

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INTRODUCTION

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PREFACE

WHEN I first came to Oxford in the autumn of 1916 I undertook on the suggestion of Professor A. A. Macdonell to collate the hitherto unutilized *Nirukta* Manuscripts, contained in the Max Müller Memorial and the Chandra Shiva Shroo Collection, and to see if some new light could be thrown on the text of the *Nirukta*. A careful examination of the materials at my disposal has led me to the conclusion that the text of the *Nirukta* has been gradually expanded by the addition of short passages chiefly in the etymological explanations which easily lent themselves to such interpolations. At present the history of this gradual expansion can be traced only down to the thirteenth century A.D. There is a lack of reliable evidence going further. But I have reasons to suspect that even up to the thirteenth century the text of the *Nirukta* has not been handed down with a uniform and unbroken tradition. A few remarks of Durga scattered here and there in his commentary open up the possibility that the interpolators were already busy with their nefarious work. There is no doubt that the text had already been tampered with. Thus one should be cautious in making Yaska responsible for many passages, and the numerous absurd derivations contained therein, now commonly attributed to him. All such passages have been pointed out in my edition of the text, which sets forth as clearly as possible the history of the gradual expansion by means of square brackets and foot-notes.

I have also produced for the first time, a complete English translation of the whole of the *Nirukta*. I have added numerous exegetical and critical notes with a view to extract as much information as possible from Yaska. And in order to make my work further useful I have also prepared the following Indexes and Appendices (1) An Index to the words of the *Nighantu* with meanings] (2) An Index to the words of the Quoted Passages occurring in the *Nirukta* with meanings (3) an Index

Verborum to the *Nirukta* minus the Quoted Passages with meanings, (4) An alphabetical list of the Quotations occurring in the *Nirukta*, (5) An alphabetical list of the Untraced Quotations occurring in the *Nirukta*, (6) A list of Vedic Quotations arranged in the order of the *Samhitās*, (7) A list of the Authorities mentioned by Yāska, (8) A list of Stories related by Yāska, (9) The Relation of the *Nirukta* to other texts, i.e. a collection of parallel passages from the *Brāhmaṇas*, *Prātiśākhya*, *Mahābhāṣya*, &c., (10) An alphabetical list of the etymologies to be found in the *Nirukta*, (11) A list of the *Nirukta* passages quoted by Sāyana. The whole work being embodied in the form of a dissertation was presented to, and accepted by, the University of Oxford, for the degree of Doctor of Philosophy. Notwithstanding the Statute Tit VI, Sec v, § 5. (8), which requires an Advanced Student to publish his thesis *in extenso* before supplicating for the said degree, the Committee for Advanced Studies very kindly permitted me taking into consideration the very high cost of printing at present to publish the Introduction alone. I think I need make no apology for bringing out this part only at present, in the hope that the rest will follow in course of time.

If my labours have borne any fruit, it is simply due to the guidance which I have received in the course of my work, and which it is my very pleasant duty to acknowledge.

I owe a great debt of gratitude to Professor A. A. Macdonell. The inception of this study is, as I have already mentioned, due to his suggestion. The whole work was done under his supervision. His guidance and encouragement have been of invaluable help to me. And through his recommendation the Administrators to the Max Muller Memorial Fund have voted a sum of £50 for the publication of my dissertation. My thanks to them for this generous help. I am much indebted to Dr F. W. Thomas, Librarian, India Office, and to Dr J. Morison, Librarian, Indian Institute, Oxford, for granting me facilities in the use of books, and for their readiness to help me in every way whenever I had the occasion to seek their advice. I desire to put on record my special thanks to Mr Madan, ex-Librarian of the Bodleian, for permission to work on valuable manuscripts during the dark days of anti-raids, when the manuscripts had been carefully stored away. Professor A. B. Keith has placed me under great

obligation by giving me his valuable opinion on many difficult points. Dr T W Arnold C.I.E. Educational Adviser to the Secretary of State for India has taken a good deal of interest in my work and has supported me in almost every obstacle to the completion of my studies.

It has been my privilege to interpret an ancient Indian author who as far as Etymology and Semantics are concerned is far in advance of the greatest of ancient Greek writers like Plato and Aristotle and if he comes to be better appreciated my labour will be amply repaid.

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INTRODUCTION

THE NIGHANTU

The following manuscripts have been collated for this edition of the *Nighantu*

1	Max Müller Memorial MS	e 5 = M 1
2	" " "	e 6 = M 2
3 and 4	" " "	e 7 = M 3 and M 4 respectively
5	Chandra Shiva Shere MS	d 181 = C 1
6 7 8	" " "	e 62 = C 2 C 3 C 4 respectively
9	MS. Sanskrit	e 17 = S
10	MS. Wilson	379 = W 1
11 and 12	"	502 = W 2 W 3 respectively
13	" "	503 = W 4

a. Detailed Description of the Manuscripts.

M 1 — This is a neatly written manuscript in *Devanagari* characters on paper. It originally consisted of 13 leaves but the first two are missing. The accent has been marked in yellow ink. The text is not bounded on either side by double lines.

The size of the paper is $9\frac{1}{2} \times 3\frac{1}{2}$

The number of lines on each page varies from 9 to 10. The date given on f. 14 r as *Suk. 14.5* is not reliable and has obviously been added at a later period by a different hand as the evidence of the writing indicates. The manuscript is well preserved but neither its general appearance nor the condition and the colour of its paper nor its spelling lend the least support to the date given above. It is on the whole accurate. It belongs to the longer recension. The scribe seems to have been a devotee of *Kṛṣṇa* for he says श्री ऋषिर्विष्णु. Neither the name of the scribe nor of the owner, nor of the place of its origin is known.

M 2 — This is perhaps the oldest of all the manuscripts of the *Nighantu*. It is written in *Devanagari* characters on paper but is not well preserved. In many places it suffers from illegibility partly caused by the smudging of the ink.

It begins: श्री नमो विष्णवाय ॥ श्री ॥ चतुर्थ निष्ठा नवम्यामि &c. It gives the *śikṣa* *Caturṣaya* in 26 leaves. The different treatises are not bodily

separated from each other, all the four, i.e. *Śikṣā*, *Jyotisa*, *Chandas* and *Nighantu* being written continuously without a break. The end of each is found on f. 4 r., f. 7 v., f. 12 r., and f. 24 v. respectively. The accent is not marked. The text is bounded on each side by double black lines.

The size of the paper is $9\frac{4}{5}'' \times 4\frac{4}{5}''$

The number of lines on each page varies from 10–13.

It has preserved the archaic spelling in many cases, especially in the case of श्री, कौरधाणः is written १कोरधाणः and तीरधाणः as १तोरधाणः on f. 22 v. Ff. 15–26 are slightly worm-eaten. It was copied in the month of *Phālguna*, *Samvat* 1778, by a scribe named Śivānanda. It belongs to the shorter recension.

M 3 This is a paper manuscript, neatly written in *Devanāgarī* characters. In this manuscript also the *Śikṣā*, *Jyotisa*, *Chandas*, and *Nighantu* are written without a break between them. The accent in the *Nighantu* is not marked. The size of the paper is 9" x 4", and the number of lines on each page is 7. The text is bounded on each side by double red lines. The name of the owner is Āśārāma Kedārēśvara, son of Śri Nandarāma. It was copied for private study at Benares. The date given is *Samvat* 1801 (sic) संवत् १८०१ नाभिति आवणमासे शुक्लपक्षे पञ्चमीयं तुष्टवासरे यथसमाप्तिः ॥ शुभमस्तु ॥ The manuscript ends (sic) सर्वेषां खण्डिकासंख्या ॥ १०० ॥ क्षीकासंख्या ॥ ३७५ ॥

तैला द्रुचेष्याला द्रुचेष्यालेत्सिथिलवन्धनात् ।
भूर्षहस्ते न दातव्य एव वदति पुस्तकम् ॥
शुभं मवतु ॥ काल्याणमस्तु ॥

It belongs to the shorter recension.

M 4 This contains the *Śikṣā*, &c., without a break between them, and gives, in 23 leaves, the *Śikṣā*, *Jyotisa*, *Chandas*, and *Nighantu*, which end on f. 5 v., f. 8 r., f. 13 v., and f. 23 v. respectively. The five *adhyāyas* of the *Nighantu* end on f. 15 v., f. 18 v., f. 21 r., f. 22 v., f. 23 v. respectively. It begins श्री गणेशाय नमः ॥ श्री दुर्गादेवी नमः ॥ ऊँ अथ शिवा प्रवत्त्यामि, &c. It ends इति नैधटुके पञ्चमीथायः समाप्तः ॥

The size of paper is $8\frac{2}{5}'' \times 3\frac{2}{5}''$, the number of lines on each page is

8. The text is bounded on either side by double red lines. The accent is marked in the *Nighantu* with red ink. No date is given, nor the name of the scribe, nor the place.

It belongs to the longer recension.

C 1 It consists of three different manuscripts. The first manuscript, which gives the *Nighantu* in full, seems to be a fragment, for the first folio is numbered 10. It appears that originally it gave the *Śikṣā* *Catustaya*,

and that now the *Nighantu* alone survives. It begins on f. 10 r., and ends on f. 22 r. The text is bounded on each side by double red lines. The accent is marked. The size of the paper is 9' x 4 $\frac{1}{2}$, the number of lines is 11. It ends (sic) इति निधटे पञ्चमोऽध्याय ॥ श्री भीष्मादेवरापैचमय ॥ श्री गंगा प्रधान ॥

The date Sal. 1875 and the name of the then owner Gopala Ananda Sarasvati, are added in a different, probably later hand. It belongs to the longer recension.

C 2—Is the first of five different manuscripts bound in one volume [e. 62]. It contains the *Nighantu* in 17 leaves, marking the accent with red ink in the first *adhyāya* only.

It begins ॥ श्री गंगोऽध्याय नमः ॥ इति च ॥ It ends (sic) इति निधटे पञ्चमोऽध्याय ॥ नमाम ॥ Neither the date nor the name of the scribe is given.

The size of the paper is 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$. The number of lines on each page is 7. Ff. 15, 16, 17 are slightly worm-eaten.

It is written in *Devanagari* characters on paper and is fairly accurate. It belongs to the longer recension.

C 3-C 4—Are contained in the same volume, each being a *Sūkta* *Catusṭaya*, of which the *Nighantu* forms a part. The text of each of these *Sūkta* *Catusṭaya* is written continuously and is bounded by double red lines. The size of the paper is 8 $\frac{1}{2}$ x 4 and the number of lines on each page is 10. The first two sections of the first *adhyāya* are missing in the first manuscript. The other manuscript is dated *Saṃvat* 1852.

Both are written in *Devanagari* characters and represent the longer recension.

The other manuscripts are a *Sūkta* attributed to Pāṇini, and a *Sūkta* attributed to Yājñavalkya. The latter begins (sic) चौं श्री अशीशाय नमः आश्वपदम् उपाय अथातस्तेषार्थस्त्रय वाक्याद्याम खदातवादातव खरितव नवीप तत् वषण वर्णित्वामि इति वाजमेष च &c. It ends इति श्री अश्वपदमसुनिष्ठात् वावस्तेषीयिषा चमामा संवत्? ३० भाष्मासि चमामा राम विश्व विश्व विश्व विश्व

Another manuscript bound in the same volume gives in seven leaves the *Sūkta* of the *Śāma Veda* attributed to Iṣṭamā. It begins चौं नमः चामविदाय. It has preserved some old spellings for instance, it writes वेद च वेद

The last manuscript gives the *Chandomāyāṇi* in 5 leaves. It begins (sic) श्री अश्वपतये नमः ॥ प्रधान्य वेद पुरुषं इन्द्रागाम्नेषु निधित । विष्णुमृस्तिर्द्वीपी

ॐ द्वै भगवन् रिभा दिता ॥ १ ॥ ऋद्वै भगवन् री कथ्यते ॥ प्रथमं ऋन्दः ॥ गाथनी ॥ उदाहरणानि०
अभिभीक्षा द्वा द्वा द्वा पद्मपत्ति, &c

It ends इति श्री विष्णुमंडुविरचिता ऋद्वै भगवन् री समाप्ता ।

S 4 This manuscript contains five works. The first four consist of the Śiksā *Catustaya*, of which the first three works are probably written by the same scribe. The first part gives the Śiksā in 6 leaves, the second the *Jyotsa* in 4, the third the *Chandas* in 7 leaves, the fourth the *Nighantu*¹. The first and third were copied in Śaka 1665, and the fourth in Śaka 1660. All these four parts are complete in themselves individually, each being separately numbered. The name of their former owner is Bhatta Jayanārāyana of Themti.

The *Nighantu* consists of 9 leaves. The text is bounded on each side by a pair of double red lines. It is a neatly-written manuscript. The accent is marked with red ink. The size of the paper is $9\frac{1}{2}'' \times 3\frac{3}{4}''$. For further details see *Catalogus Codd MSS Bib Bodl*, by Winternitz and Keith, vol. 11, p. 105.

The manuscript belongs to the longer recension, and does not seem to have been used by Roth.

W 1 This contains two different manuscripts. The first is *Vedārtha-dīpikā*, a commentary on the *Sarīrānukramanī* by Sadguruśisya.

The second is the *Nighantu*. It begins on f. 1 v., and ends on f. 10 r. It is without accent, quite modern, and full of mistakes. It is Roth's F. It belongs to the shorter recension.

For further details, see *Catalogus Codd MSS, Bib Bodl*, by Winternitz and Keith, vol. 11, p. 104.

W 2 This manuscript contains three different works.

I The first work is the Śiksā *Catustaya*. It is a continuously-written manuscript, the four parts ending on f. 3 v., f. 6 v., f. 11 v., and f. 23 respectively. The *Nighantu* is given without accent. It is Roth's C, and belongs to the shorter recension. For further details see *Catalogus Codd. MSS Bib Bodl*, vol. 11, p. 104.

W 3 II This is the second manuscript bound in the volume just mentioned. It gives the *Nighantu* in 24 leaves. It is without accent. The name of the scribe, partially obliterated by yellow pigment, is the following भद्रनारायणसुतविश्वामिष लिखित ॥ रामेश्वरपटनार्थम् ॥ परोपकारार्थम् ॥

It is Roth's D, and belongs to the shorter recension.

III The third manuscript is the *Anuvākānukramanī*.

W 4 This manuscript contains two different works. The first is the Śiksā *Catustaya*. Its first three parts are written continuously. The

¹ The fifth is the *Uttarasatham* of the *Nirukta*.

Aighanṣu is separated from the rest. It ends on f. 16, which gives a list of the total number of words and *khandas* for each *ākhyāya* as follows:—

Khanda words

1st	17	412	4th	8	279
2nd	22	516	5th	6	151
3rd	80	410			

It is Roth's E, and belongs to the longer recension.

To these manuscripts which I have directly collated myself may be added the A and B which were read by Roth (not directly collated by me) besides C.D.E.F = W1 W2 W3 W4 and ፩, ፪, ፫, ፬, ፭, and ፮ read by Samatrami in his edition published in the Bib. Ind.

b Two recensions

The manuscripts fall into two distinct groups M2 M3 W1 W2 W3 and ፩ form one family group and M1 M4 C1 C2 C3 C4 S W4 A, B E ፩, ፪, ፫, ፭, and ፮ the other. The former may be called the shorter recension the latter the longer. The chief reason for calling the former group the shorter recension is that at the end of every section the explanation is more concise than in the other. The latter not only gives an extended explanation at the end of every section but also adds the number of the words enumerated in the section. Besides at the end of every chapter it gives a summary of the sections by quoting the first word of every section, and adds the number of the sections, 10 in chapter. In many sections the shorter recension gives fewer words. It is difficult to decide which of these two represents the original. But as far as the longer explanation at the end of every section is concerned it is quite obvious that it is a later addition. The evidence of the manuscripts shows that this addition was gradual. For instance let us take the first section of the first chapter. All the manuscripts of the shorter recension agree in giving the text as follows ፩፻፭ ፪፭. Manuscript W2 gives the number of the sections only, i.e. ፩፭ and throughout it follows this method which seems to have been the original one. Gradually a change was introduced along with the number of the section, the number of the words in the section was added and a numerical figure placed immediately before the number of the section as the evidence of manuscripts M2 and W3 indicates, in the first section of the first chapter ፩፭ ፭ is placed before ፩፭ i.e. ፩፭ ፪፭ ፭ ፭. In this connexion it is interesting to note that manuscripts W1 and M8 at first agree with W2 but gradually come round to the side of M2 and W3. The next stage of development is marked by the incorporation of the numerical word in substitution for the

figure in the body of the explanation, as ॥ गोचैत्येकविंशतिः पृथिव्याः ॥ This is most clearly seen in the sections containing verbs, for instance, in sec 16 of the first chapter, all the stages appear very clearly

a धुमदिति ज्वलतिर्कर्माण्यः ॥ १६ ॥ W 1, W 2.

b " " " ॥ १७ ॥ १६ ॥ M 2, M 3, W 3

c धुमदित्येकादश ज्वलतिर्कर्माण्यः ॥ १६ ॥ Manuscripts of longer recension

From the verbs the process was extended by analogy to nouns, perhaps in imitation of Yāska's own words or for the sake of parallelism, नामधेधानि was also introduced. Last of all came the summary and the statement of the sections in every chapter.

Yāska's description of the *Nighantu* । *Samāmnāyah Samāmnātah* । *Savyākhyātavyah* । N I 1 and taking into consideration the fact that in some cases, like that of *Nighantu* II. 6, 8, 11, &c, his only explanation is that a particular word has so many synonyms suits the shorter recension better, for in the case of the longer recension such an explanation is superfluous. *Nighantu* II 11, the shorter recension reads शक्तरीति नवा, while the longer has शक्तरीति नव गोनामानि, and Yāska's only explanation (N 3 9) is गोनामन्युत्तराणि नव. To call this the explanation of the longer recension is absurd, while in the case of the shorter recension it may be accepted as an explanation to a certain extent.

c Devarāja and his commentary

Devarājāyajvan explains every single word of the *Nighantu*, his commentary therefore is valuable, for it shows the state of the *Nighantu* in his day. Moreover, in the introduction to his Commentary, he gives a general description of the many manuscripts of the *Nighantu* known to him. He says तेषु च केषुचिदर्थेषु लेखकाप्रभादादिभिः कानिचित्पदान्यधिकान्यासन् । अन्येषु च कानिचित्पूनानि । अपरेषु च कानिचिदपहाय कानिचित् विश्वसानि । अचराणि च विपर्यसानि । एव व्याकीर्णेषु कोशेषु नियमैकामूलतत्त्वं प्रतिपदनिर्वचननिगमप्रदर्शनपरत्यक्षमात् व्याख्यानस्यामावात् निघट्का काण्डसुत्समप्रथमासीत् ।

He has attempted to supply a critical edition, for he says that Yāska explained 150 words of the *Nighantuka Kānda*, and Skandasvāmi, in his commentary on Yāska, added some more, bringing the total to 200, so the evidence of Yāska and Skandasvāmi was very valuable for these 200 words. About the rest he says अन्येषा च पदानामस्मात् तुले समानाधार्यधनत्वाविच्छेदात् अविज्ञप्ताचार्यतनयस्य भाष्यवस्य माध्यक्षतौ नामानुक्रमण्या आख्यातानुक्रमण्याः स्त्रोनुक्रमण्या निपातानुक्रमण्या निर्वन्यानुक्रमण्याखदीपत्यस्य माध्यस्य च वज्ञशः पर्यालोचनात् वज्ञदेशसमानीतात् वज्ञकोशनिरीचणाच्च पाठः संशोधितः ।

Devaraja has frequently given the readings of former commentators like Skandastāmi Bhaṭṭa Bhāskaramiśra and Mādhava when he differed from them. His commentary has therefore the value of a collation of a number of manuscripts brought as he says from various parts of the country and also of the collation of former commentators. I have carefully examined it and noted all the differences as the foot notes to the text will show.

d Roth's edition of the Nighaṇṭu

Roth examined the commentary of Devaraja but the manuscripts which he used were probably defective so that his results are unsatisfactory. Often he attributes readings to Devaraja which are not to be found in the published text of that commentator. For instance (I 11) the reading पा is attributed to Devaraja who actually reads प॒र्. He also gives over variants given by Devaraja. Devaraja gives प॒र् as a variant for प॒र् which Roth does not mention. Similarly Devaraja gives म॒रा (I 12) as a different reading, which Roth again does not notice. Devaraja gives प॒र् for प॒र् which Roth ignores. Other cases are

- I 14 Roth attributes अ॒ष्ट to Dev., who reads अ॒ष्ट and gives अ॒ष्ट as a variant.
- I 13 Dev gives अ॒ष्टप॒ for अ॒ष्ट as the reading of Mādhava, unnoticed by Roth.
- I 13 Dev gives र॒ष्टम् for अ॒ष्ट as another reading unnoticed by Roth.
- I 14 Roth attributes उ॒ष्टिष्टप॒ to Dev. whose actual reading is उ॒ष्टिष्टप॒.
- I 15 Dev reads अ॒ष्ट for अ॒ष्टप॒ and gives अ॒ष्ट as the reading of Skandastāmi unnoticed by Roth.
- I 16 Dev gives म॒रा॒ष्टिः as another reading for अ॒ष्टप॒ unnoticed by Roth.
- II 1 Dev gives अ॒ष्टप॒ as the reading of Mādhava for अ॒ष्ट, Roth does not notice it.
- II 5 Dev gives अ॒ष्टप॒ as a different reading for अ॒ष्ट. Roth does not notice it.
- II 7 Dev gives प॒र् as the reading of Skandastāmi also but he further gives अ॒ष्ट as a variant. Roth does not notice it.
- II 7 Dev gives म॒रा as a variant for प॒र्. Roth does not notice it.

It is unnecessary to multiply instances for all such cases can be easily found in my foot-notes to the text of the *Nighaṇṭu*.

Roth does not give any various readings for the fourth chapter of the *Nighantu*, although the evidence of the manuscripts as shown in this edition proves that there are several such variants

There are a few inaccuracies of accent, for instance in III 13
अभि न् ये is accented in manuscripts, but not so in Roth's edition

There is, however, a serious omission in IV 2 हृथाणः has been omitted between अहृथाणः and आरितः. That the omission is an oversight appears from the fact that though this section is stated to contain 84 words, Roth's edition has only 83. Yāska explains every word of the fourth and fifth chapters of the *Nighantu*. His evidence is therefore particularly valuable for a critical edition of the fourth and fifth chapters. He gives हृथाणः in its proper place and explains it. Both the recensions agree in reading हृथाणः between अहृथाणः and आरितः, and the testimony of Devarāja and Yāska supports this reading. The omission¹ in Roth's edition is thus evidently due to an oversight.

The evidence of Yāska on the fourth and fifth chapters of the *Nighantu* indicates that he follows the longer recension. Thus in IV 1 the shorter recension gives दधिरः, but Yāska reads दधिरेण, which is also the reading of the longer recension. Again नूच, which is omitted by the shorter recension, is explained by Yāska. In IV 2 दूतः is omitted by the shorter recension, but not by Yāska. Devarāja has also followed the longer recension, and this choice seems to be followed by a long line of commentators, and is also, as Devarāja says, supported by an unbroken tradition in his own family. The shorter recension has undoubtedly preserved the original form of the text, at least towards the end of the sections, but the weighty testimony of Yāska is against it. I have therefore given the text and the order in which the words occur in accordance with the longer recension, though at the end of every section I have placed side by side the text of both recensions.

e Bib 1nd edition of the Nighantu

Sāmaślamī's edition of the *Nighantu* is useful, for besides publishing the commentary of Devarāja Yajvan it supplies a much larger number of various readings than Roth. But it suffers from the one defect of presenting only Devarāja's reading of the text of the *Nighantu*. The commentary of Devarāja, however valuable as giving the various readings of the manuscripts of his time, cannot be made the sole basis of an edition of the *Nighantu*. Moreover, occasionally the text in this edition contains words which are not justified either by the evidence of the manuscripts of

¹ This was admitted, and later on rectified by Roth himself

both recognition or even by that of Devadatta himself. But in tanas on p. 237 appears the word *dhara* which I do not expect anywhere again on p. 237 we find *dharmas*. Instead of the correct form *dharmas* Saint Léonard seem to have used six manuscripts from which he gives a number of variant readings in fact never but in the compilation of the text he has consistently followed Devadatta. It was this that a critical edition from the point of view of compilation in fact perfunctory text of the *Abhidharma* based on manuscript could see.

The title of the work.

Madhu alias *Yash* the author of the *Prabha* *Shata* has also given the title of *Vaidika* to this *hymn* work. Similarly *Sankaracharya* *Sivaya* in calling the work *Vaidika* will not be well in track 1 (Vaidika). *Sivaya* I evidently wrong in giving the title of *Vaidika* to the *Sri Brahman* for *Vaidika* merely *sat* that I I called *Vaidika* *Sri Brahman* *and* *not* *it*. In *verse* *Sri 1.1.20* *Vaidika* *is* *synonymous* (*N* *1* *V*). The *list* of *work* can only be *call* *1* *Vaidika* and it is wrong to *call* *it* *Vaidika*. The term *Vaidika* can be applied only when some *etymological* *explanations* are given. *Murugan* *all* the *manu* *script* *call* *it* *Vaidika*.

The division of the *Nichanju*.

The *Nigamita* contains five chapters the first three are called the *Nigamita-kanda* the fourth the *Virajita-kanda* and the fifth the *Dvaita-kanda*. In other words it may be said that

the *Vulg* is full of *Ad* to *Ad* with synonymy
the *Vulg* is much like *Ad* with homonymy
the *Patristic* *Ad* to *Ad* deals with deities

There is some sort of a jingle to discernible in the arrangement of the synomyms in the first three chapters. The first chapter deals with physical things like earth air water and object of nature like cloud lawn, day and night &c. The second chapter deal with man his limbs like arm finger objects and qualities associated with man such as wealth property anger battle &c.

The third chapter deals with abstract qualities such as heaviness, lightness, &c. The arrangement, of course, is not scientific, nor, in many cases, even systematic, but it shows at least an attempt to group the words methodically. The compilation of the *Nighantu* is the earliest known attempt in lexicography. In India it marks the beginning of the *Kośa* literature, and later *Kośas* have sometimes been called *Nighantavas*. The *Nighantu* contains only a small number of the words of the *Rgveda*, and as it does not contain any explanations of the words collected, in Sanskrit or any other language, the modern term 'dictionary' cannot be applied to it, although the *Kośas* can be so called. It should rather be called a vocabulary, which is a book 'containing a collection of words of a language, dialect, or subject' when 'the words are few in number, being only a small part of those belonging to the subject, or when they are given without explanation, or some only are explained, or explanations are partial.'

h The author of the Nighantu.

Nothing definite is known of the author of the *Nighantu*. There is a vague reference to the time of its compilation in the *Nirukta* I 20, which attributes the compilation of the *Nighantu* along with other *Vedāngas* to a later generation of the sages who had no direct perception of *dharma* (truth).

The following two verses occur in the *Mokṣa parvan* of the *Mahābhārata*, chapter 342 86, 87

वृषो हि मगवान् धर्मः खातो लोकेषु मारत ।
निधेषु कपदाख्याने विज्ञि भा वृषभुत्तमम् ॥
कपिर्वराहः श्रेष्ठं धर्मच्च वृष उच्यते ।
तस्माद् वृषाकपि प्राह कश्यपो भां प्रजापतिः ॥

Some conclude from the second verse that Kaśyapa,¹ the *Prajāpati*, is the author of the *Nighantu*, for the word *vṛṣākapi* occurs in the *Nighantu*. It is not safe to build any argument upon such evidence, for supposing that Kaśyapa did invent the word *vṛṣākapi* he would be the last person to put his own word in a list of difficult words like those of the *Nighantu*. The *Nighantu* is probably not the production of a single individual, but the result of the united efforts of a whole generation, or perhaps of several generations.

¹ The theory of Kaśyapa's authorship is indeed absurd, and hardly deserves any mention, but as many people in India believe in it, and seriously put it forward, I thought it necessary to make a passing reference to it.

III NIRUKTA

a Earlier editions of the Nirukta.

The *editio princeps* of the *Nirukta* was brought out by Rudolph Roth and published at Göttingen in 1840. Sanskrit scholarship in Europe was then in its infancy. The bulk of the Vedic literature was as yet accessible in manuscripts only. Even the text of the *Rigveda* in print was not available Max Müller having given to the world the first two volumes only of his edition of the *Rigveda* with *Sāyanī* commentary.¹ Guides to Vedic studies which are now indispensable such as Prof Macdonell's *Italic Grammar* and books of reference like Bloomfield's *Italic Concordance* did not exist at that time. There was not even a good *Italic* dictionary. Taking these facts into consideration Roth's achievement was remarkable. He was the first to observe that the text of the *Nirukta* has been handed down in two recensions a shorter and a longer one and to prepare a critical edition of the same based on the manuscript material to which he then had access. It must be admitted that as far as the text of the *Nirukta* is concerned Roth's work has not been superseded so far and this fact alone is very creditable to the author of a work published nearly 80 years ago and speaks highly of the critical judgement exercised by him in the constitution of the text.

But it is obvious that a work produced under such circumstances and about three-quarters of a century ago shows certain defects and limitations. First of all the materials at his disposal were scanty. For instance he seems to have consulted only one manuscript of Durvasa's commentary i.e. MS. III. 142² by no means an accurate manuscript and Roth's incorrect quotations from Durvasa's commentary which I have pointed out in my notes are perhaps due to the errors of this manuscript. Hence he could not have found it a very reliable guide. Secondly many of the then prevailing methods of indicating references are now obsolete as for instance Roth's division of the *Rigveda* into *Mandala* *anuṣṭubha* &c which has curtailed, to some extent the usefulness of his *Index* (vol. pp. 217-24). He gives a list of various readings at the end of the first and the second part of the *Nirukta* but does not specify that such and such a variant is to be found in such and such a manuscript, a very unsatisfactory method of procedure, which no modern editor would follow. Further Roth has adopted the text of the longer recension in his edition but he does not

¹ Professor J. W. Kernagel has been kind enough to write to me from Bial that a Boll *Nirukta* first began to be printed in 1817 he could not therefore have made use of Max Müller's edition of the *Rigveda*, the professor's first volume (which I dated Oct. 1840).

² Described by K. Ilti in the Catalogue of Sanskrit Manuscripts in the Bodleian Library, vol. II, p. 108.

show any reason for this preference. As proved by me elsewhere, the longer recension does not represent the original text of the *Nirukta*. Again, he divided the *parिस्ता* into two chapters, the 13th and the 14th, a division not supported by the evidence of older manuscripts, which makes the whole of the *parिस्ता* to consist of one chapter (the 13th) only. Roth is also wrong in using the term *Nargama Kāndam* as applicable to the first three chapters of the *Nirukta*, the right term being *Nargantuka Kāndam*. Further, there are some inaccuracies in the text of the *Nirukta* itself, which I have pointed out in my notes. Again, there is the inexplicable inconsistency in using large type for printing some Vedic quotations, and small type for others, even when they are of the same length, and are cited from the same Veda. For instance, the passage अ॒पि॒ले नः प्र॒पि॒ले तृ॒ष्णु॒मा न॒हि॑ is printed in large type and is accented, whilst the immediately following passage अ॒मी॒कि॒चि॒दु॒लोका॒ष्टा॒त्॒ is printed in small type, and is not accented, although both quotations are from the *Rgveda*. Other examples are उ॒पौ॒प॒ मे॒ पर॒॑ तृ॒ष्णु॒ भा॒ मे॒ दृ॒क्षा॒र्णि॑ अ॒न्यथा॒ः॑ is in large type and accented, but न॒मो॑ भ॒हश्यो॑ न॒मो॑ अ॒र्मके॒यः॑ is in small type⁵ and unaccented. Again, ति॒र्वच्छिद॒र्यु॒था॑ परि॑ व॒र्ति॑⁶ is in large type and accented, while पा॒त्र॒व॒ भि॒न्द॒न्त॒ ए॒ति॑⁷ is in small type and unaccented, and अ॒मो॑ य॑ ऋ॒षा॒ नि॒हिता॒स॑ उ॒च्चा॑⁸ is in large type and accented, while प॒स्त्वा॒ वा॒मिव॑ शु॒भिः॑⁹ is in small type and unaccented. Again, अ॒स्त्वा॒मु॒श्वन्तः॑ प्र॒हर॒॑न्॒ श॒र्वप॒म्¹⁰ is in large type¹¹ and accented, while चिः॑ स्त्वा॒ भा॒हः॑ अ॒थयो॑ व॒ेत्सेन¹² is in small type and unaccented. And अ॒स्त्वा॒ मु॒भा॒द्रो॒हसी॑ अ॒न्यसेता॒न्¹³ is in large type and accented, while र॒ेजते॑ अ॒मे॑ प॒ृथिवी॑ भ॒खेभ्यः॑¹⁴ is in small type and unaccented.

In one case, Roth treats both quotations in the same manner. व॒स्त्री॒निः॑ पु॒नम॒युवो॑ अ॒दा॒नम्¹⁵ is in large type¹⁶ and accented. अ॒दत्यु॒पनिष्ठिना॑ अ॒द्व॒धो॑ अ॒ति॑ उ॒र्पिति॑¹⁷ is also in large type and accented.

¹ RV viii 4 8, N iii 20, Roth's ed., p 62

¹⁰ RV x. 85 37

² RV x. 133 1

¹¹ Roth's ed., p 64

³ RV i. 126 7

¹² RV x. 95 5

⁴ RV i. 27 18

¹³ RV ii. 12 1

⁵ Roth's ed., p 63

¹⁴ RV vi. 66 9

⁶ RV v. 75 7

¹⁵ RV iv. 19 9

⁷ RV vii. 104 21

¹⁶ Roth's ed., p 63

⁸ RV i. 24 10

¹⁷ RV viii. 102 21

⁹ RV iv. 7 8

This practice of Roth is misleading, and is perhaps responsible for the fact that several Vedic passages printed in small type are omitted as occurring in the *Nirukta* by Bloomfield in his *Vedic Concordance*. A few such examples are the following अ॒ष्टु॒र्व॒ श॒प्ति॒ च॑ printed in small type and without accents in Roth's edition,² is not mentioned in VC. as being quoted by Yaska, and similarly—

ખરીને ખિદુખીદાદત્^૩
ગારું લાખતુપથો વાનાય^૪
ગુલાય ભાનુભાય^૫
વદા દવ ૧૯૩ સમ વિધુદ^૬

and also ५०१ भास॑पिता, a fragment of RV I 164 12, and quoted in the *Nirukta* 4 27, and ५८८४३ a fragment of VS 7 1 quoted in N 5 6, are ignored (Besides the reference of पर भूतो भृत्यरेति पन्था⁷ is wrong in VC⁸ It is quoted in N 11 7 and not in N 10 7 as stated there Also the reference to वीहि शूर पुरोदाशम्⁹ is wrong in VC¹⁰ where it is RV III. 46 8 while the correct reference is RV III 41 3 Other cases are चर्व इव पश्ये वामो भस्ये RV III 80 19c is wrongly given as IV 80. 10 in VC cf. p 286¹¹ the reference of शिनो न दीपतन्त्रेति पाप is wrongly given as IX. 68 5¹² in VC p 930¹³ while the correct reference is VII. 68 5¹⁴)

The Bib Ind Edition of the Nirukta

This was published at Calcutta under the editorship of *Srimātrī* from 1882-01. Its chief merit is that it, for the first time, supplies us with the commentary of *Devardya Yajvan* on the *Nīghanṭu* and of *Durga* on the *Nīrukta*. It also adds an index to the words of the *Nīghanṭu* as well as to the words of the *Nīrukta*. The practical utility of this index however suffers much from its being separated into three indexes one for each volume and not consisting of one single whole. Besides many misprints and errors of *Sandhi*, the text constituted is not very valuable from the critical point of view and is thus not a trustworthy basis for further research. The editor although his text generally agrees with the shorter

¹ RV vi, 55. 5; N II, 16; Vd., p. 1063 b.
Roth's ed., p. 60.

P-898 b.

⁶ HV vi. 7 6; N vi. 3 Roth's ed. p. 91; VG. p. 839 b.

⁸ EV x. 183, 1; N 111.20; Roth's ed., p. 62; VC, p. 95 b.

¹ RV x, 81, 1; N xl, 7

⁴ RV iv 51.1; N iv 25; Roth's ed., p. 74; VGr. p. 846b.

* Cf. Bloomfield, *Yale* Co.

REV. IV 188.1 N. IV 85: LOG. 64. V.G.

1. *Ok. n. 897 b.*

recension, does not seem to realize that there are two recensions of the text of the *Nirukta*, and has thus unconsciously introduced an element of eclecticism in his edition. For instance, he omits the phrase आचार्यः कसात् (vol. II, p. 49), probably on account of its being not found in the manuscripts of the shorter recension, but he puts the line शुवासाः कल्पाणवासाः कामयमाना ऋतुकालेषु (vol. II, p. 132) within brackets in his constituted text, although it is omitted by manuscripts of the shorter recension. Further, he omits the passage वृत्ता चा तिष्ठतीति वा चा चीयते निवासकर्मणः from his text, adding it in a foot-note with the remark इत्यधिकः पाठः (vol. II, p. 181). This shows that he does not follow any general plan with regard to the additional passages of the longer recension, as he sometimes puts them within brackets in the text itself, and sometimes adds them in foot-notes. This would also imply that he does not regard the passage, which he puts within brackets, as interpolations, but only those which he adds in foot-notes, this, to say the least of it, is altogether an arbitrary distinction, made with reference to the additional passages of the longer recension. Further, he is not consistent even in this, for occasionally he puts passages of the shorter recension within brackets as well (see vol. III, pp. 121-22). Examples might be multiplied. Both these editions (i.e., Roth and Bib. Ind.) are very meagrely punctuated, and many sentences, being not properly divided, are misleading or tend to be obscure.

The Bombay Edition

Another excellent edition of the *Nirukta*, together with Durga's commentary, is that of Mahāmahopādhyāya, P. Śivadatta, published at Bombay in 1912. In type, in paper, and in general get-up it marks a distinct improvement on its predecessors. The sentences are intelligently divided, and, to a great extent, the obscurities due to defective punctuation in previous editions have been removed. The text followed is that of the longer recension, and the criticism to which Roth's text is subject, except his inconsistency with regard to the use of large and small type, is applicable to the Bombay edition as well. The editor does not state whether he uses any manuscripts or not in the constitution of his text. As a matter of fact, as expressly mentioned in his introductory remarks, he has taken the two previous editions as the basis of his own work. A critical edition of the *Nirukta* professing to represent the archetype as closely as possible, and based on the manuscript material hitherto not utilized is therefore still a *desideratum*. I have, on these grounds, undertaken to edit the *Nirukta* afresh.

Detailed Description of Manuscripts¹

MS. Max Müller Memorial a. 8 M1

PART I. A.D. 1749

Contents The *Airukta* of *Yaska* in the longer recension, the text of which consists of two manuscripts, containing the two parts (the *pūrvārdha* and the *uttarārdha*) respectively. The work is divided into chapters (*adhyāyas*) and sections (*lhandas*) thus Chapter I, which contains 20 sections, begins on f. 1 v and ends on f. 10 r. Chapter II 28 sections, ends on f. 21 r. Chapter III, 22 sections, ends on f. 32 v. Chapter IV has 27 sections, and ends on f. 42 v. Chapter V 28 sections ends on f. 58 v. Chapter VI 86 sections ends on f. 68 r. The chapters are written consecutively and at the end of each chapter there is added a short summary quoting the first word or words of every section—thus indicating and also expressly stating the number of sections in the chapter. The text is bounded on both sides by double red lines, sometimes carelessly drawn, regularly up to f. 25 r, after which similar red lines only occasionally appear. A short red vertical stroke is placed above the letter where it indicates the application of the rules of euphonic combination and is also used to mark the termination of a sentence being thus a sign of punctuation. The *danda* appears at the end of a section only but also points out the beginning and ending of a quotation. The red vertical stroke is often confusing as the accent in Vedic quotations is also marked with red ink.

There are two figures drawn vertically in red ink on f. 1 r. One looks like a goddess, probably *Durga* seated in a chariot with a flying banner the other is the god *Ganesa*, seated on an ornamented lotus, to which is added in black ink the representation of a small bird, probably a peacock. The two figures contain between them the words (sic) ॥ विष्णु यदुग् विष्णु ॥ An attempt has been made to colour ff 14 29 42 49 64 with yellow pigment which is frequently used also to obliterate, though only with partial success, individual words, syllables and letters. Black pigment is also employed to obliterate, for instance on f. 24 v where half a line is completely covered. The manuscript is neat, well preserved, and accurate. It is the best among those belonging to the longer recension.

¹ From the point of view of the general reader the detailed description of the manuscripts can be much curtailed. But as the manuscripts of the Max Müller Memorial and Chandra Shum Shere collections have not been so far catalogued, this description, in addition to supplying information with regard to the manuscripts material available for a critical edition is also intended to serve the purpose of a descriptive catalogue. And as Professor A. A. Macdonell is in favour of it, I have retained the whole of it, without any curtailment.

Size $8\frac{3}{4}'' \times 3\frac{3}{4}''$

Material Paper

Number of leaves 11 + 68

Number of lines per folio 9, ff 3 v-13 v have 10 lines each

Character Devanāgarī

Date On fol 68 r (sic) ખકે ૧૬૭૧ (= A.D. 1749) પ્રમાણીનામસંવત્સરે
આચીનવદૃતોધાદ્વિને લિખિત (i.e. finished on the third day in the first fort-night of the month of Āśvan)

Scribe On f 68 r (sic) કાસીનાથ અનત પુસ્તકં લિખ્યતે શ્રી સદાશિવાર્પણમણું ॥
॥ શ્રી ॥ કૃ ॥ He seems to be a faithful copyist, for he remarks (sic)

ધારૂરં પુસ્તકા દૃષ્ટા તારૂરં લિખિતં ભયા ।

ધદિ મુજબમણું વા ભમ દોષ ન વિદ્યતે ॥

Peculiarity of spelling *t* is doubled in conjunction, e.g. *tva* = *ttya*

PART II A.D. 1775

Contents The *Nirukta* of Yāska, Chapters VII-XIII, in the longer recension. The text is divided into chapters (*adhyāyas* and *khandas*), and sections thus Chapter VII has 31 sections, begins on f 1 v and ends on f 11 r Chapter VIII has 22 sections, and ends on f 16 r Chapter IX has 43 sections, and ends on f 24 r Chapter X has 47 sections, and ends on f 33 r Chapter XI has 50 sections, and ends on f 43 v Chapter XII has 46 sections, and ends on f 54 v Chapter XIII has 50 sections, and ends on f 70 r The so-called two chapters of the *pariśista* are treated as one All the chapters are written consecutively without a break Chapter VII begins with શ્રી ગણેશાય નમઃ ॥ શ્રી વેદપુરષાય નમઃ ॥ Chapters VIII and X begin with ॥ હરિ: શ્રોર્મ ॥ Chapter IX with ॥ શ્રી હરિ: શ્રોર્મ ॥ Chapter XI with કૃ ॥ શ્રી વિઠલપ્રમણ ॥ કૃ ॥ Chapter XII with ॥ ર્જિ ॥, and Chapter XIII with ॥ શ્રી ॥ ર્જિ ॥ Sect 14 of the thirteenth chapter also begins with ॥ ર્જિ ॥ The last word of the 13th section of the same chapter is repeated At the end of each chapter a short summary, which quotes the first word or words of each section and states the number of sections in the chapter, is subjoined The text is bounded on both sides by double red lines from f 11 r to f 33 v Punctuation is similar to that of Part I Ff 6 r-10 v do not give the Vedic stanza in full in the text itself, where the first few words only of the stanza are written, while the remaining part of the stanza is added in the margin Black pigment is used to obliterate a part of the line on ff 60 v and 63 r F 66 is coloured light blue This is also a neat, well-preserved, and accurately written manuscript

Size. $8\frac{3}{4}'' \times 3\frac{3}{4}''$, and after f 32, $8\frac{1}{2}'' \times 3\frac{3}{4}''$

Material Paper

Number of leaves 70 + 1 blank.

Number of lines per folio 9

Number of Nodes per Character Devanagari.

Date On 170 r (sic) સંવત્ત ૧૮૧૩ (= A.D 1775) સિદ્ધાંતમું સંપદને શિષ્ય
એ હતું (i.e. finished on the thirteenth day of the bright fortnight of the
month of Caitra).

Scribe On f 70 r ଶୁଭବିଷନ୍ମାୟମ୍ବଦ୍ଧ

Although these two parts are brought together in the same volume in order to make up the text of the *Dirukta* they are not related to each other except in so far as they both belong to the longer recension. They were copied at different times as their respective dates show. And the fact that the first part uses the Saka era while the second the Vikrama era indicates that the former comes from the south, while the latter from the north. For the sake of convenience I have used the sign M 1 for both these parts.

MS Max Muller Memorial d 23 VI 2

Contents The first half (Chapters I-VI) of the *Aitarka* in the longer recension. The text is divided into chapters and sections thus Chapter I begins with श्री वैदिक भास्त्र ॥ on f 1 v, has 20 sections and ends on f 10 r Chapter II has 28 sections and ends on f 19 r Chapter III has 22 sections, and ends on f 27 v Chapter IV has 27 sections and ends on f 35 v Chapter V has 28 sections, and ends on f 44 r Chapter VI has 36 sections, and ends on f 55 v The text is bounded on both sides by double red lines. Punctuation is similar to M 1 The Vedic stanzas are not given in full, but the word चतुष् is added after the first two or three words of the quotation thus f 5 r चतुष्टम् कर्म्मवत् ॥ चतुष् ॥ In Sandhi the sign of the elision of short a is retained but not always, e.g f 2 r वर्धितेऽपवीप्ते and वायैति loc. cit. ff 5 10 15 20 25 30 35 40 45 50 i.e. every fifth except the last is coloured with yellow pigment.

It is a very neat and beautifully written and modern manuscript.

Size 10½" x 4½"

Material Paper

Number of leaves 11 + 55 + 11 blank.

Number of lines 0

Character Devanagari

Date Not given, but

Scribe Not known.

The colophon runs इति निष्ठुरे पञ्चोऽध्याय । श्रम भवते ॥

MS Max Muller Memorial, d 24 M3

Contents The *Nirukta* of Yāska in the shorter recension The *paribhāṣa* is treated as one chapter, and all the 13 chapters are written consecutively, the *pūrvārdha* being separated from the *uttarārdha* only by the words (sic) ॥ इति अर्जः ॥ The text is divided into *adhyāyas*, *pādas*, and *khandas* thus Chapter I begins on f 1 v with the words ॥ श्री गणेशाय नमः ॥ has 4 *pādas*, which end on ff 3 r, 7 r, 9 v, and 11 v respectively

The sections are numbered continuously the numbering of sections in each *pāda* being not afresh, but the continuation from the previous section —thus Chapter I has 27 sections, the 1st *pāda* comes to an end after the 5th section, 2nd *pāda* after the 15th section, the 3rd *pāda* after the 21st section, and the 4th *pāda* after the 27th section Chapter II has 7 *pādas* 1st *pāda* has 7 sections, and end on f 14 r, 2nd *pāda* has 5 sections, and ends on f 16 r, 3rd *pāda* has 3 sections, and ends on f 17 r. (where it is wrongly stated । तृतीयस्त्रैः ।), 4th *pāda* has 7 sections, and ends on f 18 v, 5th *pāda* has 3 sections, and ends on f, 19 v, 6th *pāda* has 5 sections, and ends on f 21 r, 7th *pāda* has 6 sections, and ends on f 23 v Sections in this chapter are not numbered continuously, but at the end of the chapter, the total number of the sections is stated thus (sic) सप्तमः पादः । षष्ठका ३६ । तृतीयोऽध्यायः Chapter III has 4 *pādas*, the 1st *pāda* has 7 sections, and ends on f 26 r, the 2nd *pāda* has 6 sections, and ends on f 29 v, the 3rd *pāda* has 6 sections, and ends on f 32 r, the 4th *pāda* has 6 sections, and ends on f 35 r As in Chapter II, the total number of sections is stated to be 25 Chapter IV has 4 *pādas*, the 1st *pāda* has 8 sections, and ends on f 37 v, the 2nd *pāda* has 8 sections, and ends on f 40 r, the 3rd *pāda* has 6 sections, and ends on f 43 r, the 4th *pāda* has 7 sections, and ends on f 45 v As before, the total number of sections is given in the colophon on f 45 v as 29 Chapter V has 4 *pādas*, the 1st *pāda* has 6 sections, and ends on f 48 v, the 2nd *pāda* has 8 sections, and ends on f 51 v, the 3rd *pāda* has 7 sections, and ends on f 54 r, the 4th *pāda* has 10 sections, and ends on f 57 v, the total number of sections being given as 31 Chapter VI has 5 *pādas*, the 1st *pāda* has 5 sections, and ends on f 60 r, the 2nd *pāda* has 13 sections, and ends on f 65 v, the 3rd *pāda* has 8 sections, and ends on f 68 v, the 4th *pāda* has 5 sections, and ends on f 70 v, the 5th *pāda* has 8 sections, and ends on f 73 v, the total number of sections, i e 39, being added in the colophon, which runs as follows (sic) पचमः पादः ॥ षोडशोऽध्यायः । षाष्ठका ३१ ॥ छ ॥ ६ ॥ इति अर्जः ॥ Chapter VII has 7 *pādas*, the 1st *pāda* has 5 sections, and ends on f 75 v the 2nd *pāda* has 3 sections, and ends on f 76 v (wrongly numbered

as 75 on the restored part), the 3rd *pāda* has 10 sections, and ends on f. 79 r the 4th *pāda* has 5 sections, and ends on f. 80 v the 5th *pāda* has 3 sections, and ends on f. 81 v the 6th *pāda* has 9 sections, and ends on f. 88 v the 7th *pāda* has 9 sections and ends on f. 86 v the total number of sections, i.e. 44 is added in the colophon. Chapter VIII has 3 *pādas* the 1st *pāda* has 4 sections and ends on f. 88 r the 2nd *pāda* has 12 sections, and ends on f. 91 v the 3rd *pāda* has 7 sections, and ends on f. 93 v, the total number of sections, 23 is stated in the colophon as before. Chapter IX has 4 *pādas* the 1st *pāda* has 10 sections, and ends on f. 96 r, the 2nd *pāda* has 11 sections, and ends on f. 98 v the 3rd *pāda* has 18 sections and ends on f. 102 r the 4th *pāda* has 9 sections, and ends on f. 104 r the total number of sections being 48 Chapter X has 4 *pādas* the 1st *pāda* has 13 sections, and ends on f. 108 r, the 2nd *pāda* has 11 sections, and ends on f. 110 v, the 3rd *pāda* has 18 sections, and ends on f. 114 r the 4th *pāda* has 10 sections, and ends on f. 116 v the total number of sections being 47 Chapter XI has 4 *pādas* the 1st *pāda* has 12 sections, and ends on f. 119 r the 2nd *pāda* has 9 sections, and ends on f. 121 v the 3rd *pāda* has 18 sections, and ends on f. 125 r (the colophon is completely obliterated with black pigment) the 4th *pāda* has 16 sections, and ends on f. 128 v the total number of sections being 50 Chapter XII has 4 *pādas* the 1st *pāda* has 11 sections and ends on f. 131 v, the 2nd *pāda* has 8 sections, and ends on f. 133 v the 3rd *pāda* has 15 sections, and ends on f. 136 v the 4th *pāda* has 12 sections, and ends on f. 140 r the total number of sections as stated in the colophon is 46 Chapter XIII written consecutively has 4 *pādas* the 1st *pāda* has 18 sections—the last word of the 18th section is repeated, a sign of the termination of the chapter—and ends on f. 144 r the 2nd *pāda* has 19 sections, and ends on f. 152 v the 3rd *pāda* has 9 sections, and ends on f. 155 r the 4th *pāda* has 7 sections, and ends on f. 157 v

It marks the accent not only on Vedic stanzas, but on fragments of Vedic quotations also several words preceding the quotation are similarly marked. The *danda* appears at the end of a section, or the beginning and end of a quotation.

Size 9 $\frac{1}{4}$ x 3 $\frac{1}{4}$ "

Material Paper

Number of leaves 11 + 157 + 11 blank.

Number of lines 8 f. 157 has 9 lines.

Character Devanāgarī

Date Not given, but rather old

Scribe Not known.

Injuries It is a very much injured manuscript, f 12 is torn on the left-hand side, and the text is restored on a patched-up piece of paper, a part of ff 23 and 52 is injured and the text is similarly restored, on f 153 v and 154 v the right half is restored, f 157 is restored in a different handwriting. Besides, the leaves are torn in innumerable marginal spaces, but without injuring the text.

Peculiarity of spelling It has preserved the old calligraphy. Some of the chief peculiarities are ध् with आ is sometimes written as ध्म, e.g. f 1 v, line 5, प्रधान is written प्रधमन. Cf also f 1 v, line 6

ऐ is written as ए, e.g. f 1 v, line 5, तचै = तचि, f 2 v, line 1, तेनैव = तेनेव, f 63 r, line 2, नेष्टाः = नेष्टाः, and so on

ए is occasionally written as ।, e.g. f 2 r, line 5, वेदे = वेद and जायते = जायात, line 6, वर्धते = वर्धात, f 2 v, line 8, व्यपेतस्य = व्यपेतस्य.

But in the case of ए this method is not always adhered to, occasionally ए is written in the ordinary way, e.g., f 2 v, line 5, अर्धागर्धे and not अर्वागर्ध, f 2 v, line 7, पूजितर्धे and not पूजितार्ध, f 63 r, line 2, धदन्ये and not धदान्य, व्येदुः and not वायेदुः.

ओ is written as औ, e.g., f 2 r, line 1, गौः = गोः, line 2, वचनमौदुवरायणः = वचनामौदुवरायणः, line 8, साधौगिकाना = सांधौगिकाना

Occasionally प is written like य, and the sign of उ in conjunction is added, not at the bottom, but on the side of a letter, e.g., f 1 v, line 3, इत्यैपमन्यवो = इत्यैयुमन्यवो, but f 2 r, line 1 पुरुषो is written in the ordinary way, f 1 v, line 3, स्युः = स्यः

त् is written as a short horizontal stroke in conjunction with other letters, e.g., f 1 v, line 4, चत्वारि = चत्वारि, line 6, सत्व = सव, f 2 r, line 5, अनित्यत्वात्मन० = अनित्यत्वाक्मन०, f 1 v, line 7, भूर्त्त = भूर्त्त.

त् is occasionally written as a short horizontal stroke, even when it is not a conjunct consonant, e.g., f 2 r, line 2, चतुष्ट = चतुष्ट, but in conjunction with य it is written in the ordinary way, e.g., cf अनित्य above, and प्रभूत्य०, f 1 v, line 6. There is dittoigraphy also, e.g., f 2 v, line 3, दुष्पदुत्पसाना।

The manuscript belongs to a period when calligraphy was still in a process of transition, consequently it preserves the old and new forms of letters side by side, it cannot therefore be later than the fifteenth century. I think that among the manuscripts of the *Nirukta* in the Bodleian this is the oldest and best manuscript belonging to the shorter recension.

MS. Max Müller Memorial c. 9 M 4.

Contents The *Nirukta* (7-14 chapters the *parisista* is treated as two chapters) in the longer recension. The text is punctuated with a short and vertical stroke indicating *Samdhī* and the termination of a sentence while the *danda* appears at the end of a section or the commencement and end of a quotation. Accent is marked with red ink in Vedic quotations. The work is divided into chapters and sections, thus Chapter VII begins with ॥ श्री वैद्याप नम ॥ इति छन् ॥ on f. 1 v., has 81 sections, and ends on f. 15 v. Chapter VIII has 22 sections and ends on f. 28 v. Chapter IX has 48 sections, and ends on f. 85 r. Chapter X has 47 sections, and ends on f. 49 r. Chapter XI has 50 sections, and ends on f. 61 v. Chapter XII has 46 sections, and ends on f. 75 r. Chapter XIII has 18 sections, and ends on f. 79 v. Chapter XIV has 87 sections, and ends on f. 96 r. All the 14 chapters are written consecutively and at the end of each chapter a summary similar to that described on p. 1 is added.

Size 11 x 5

Material paper

Number of leaves 11+96+11 blank.

Number of lines 7

Character Devanagari

Date Not given.

Scribe Not known.

The colophon on f. 96 r runs as follows ॥ इति निरुक्ते परिपूर्णशुद्धये
ध्याप ॥ १८ ॥ श्री रामबन्धुरामबन्धुराम श्री ॥

It is a neat, well written, fairly accurate, and modern manuscript.

MS. Chandra Shum Shore, d. 178 C 1

The text of the *Nirukta* is made up of two different manuscripts, which contain Chapters I-VI and VII-XII respectively but both are incomplete and both belong to the longer recension. The two parts are separated by a fragment of a third manuscript (ff. 38-48) which gives a part of Chapters XI and XII. The fragment has no value for the purpose of collation, and is therefore ignored.

PART I.

Contents The *Nirukta* (Chapters I-VI) in the longer recension. The text is divided into chapters and sections thus Chapter I begins on f. 1 v., has 20 sections, and ends on f. 7 v. Chapter II has 28 sections, and ends on f. 12 r. Chapter III has 22 sections, and ends on f. 18 v.

Chapter IV has 27 sections, and ends on f 25 r, Chapter V has 28 sections, and ends on f 30 r, Chapter VI has 35 sections only, the remaining sections are missing. The text is bounded on both sides by double red lines ff 1-21, by double black lines ff 11 r, 17 v, and 22-36, f 12 is written in a different handwriting. The accent is marked in red ink in Vedic stanzas only. Double short vertical red strokes are used to indicate *sandhi* and the end of a sentence, which are replaced by similar black strokes from f 7 v-f 12 r, which are again replaced by a similar single red stroke ff 19-30. The *danda*, as usual, appears at the end of a section only, or at the commencement and the termination of a quotation. The chapters are written consecutively. Numerous notes are added on the margin, and sometimes between the lines of the text also, e.g. ff. 2, 3, 12, 18 v, 19. At the end of each chapter a short summary, as described on page 1, is subjoined.

Size 13" x 5"

Material paper

Number of leaves 1 + 36 + 1 blank

Number of lines 10 ff 1-25, 11 ff 26-36

Character Devanāgarī

Date The last leaves of the manuscript are missing, neither the date nor the name of the scribe is known. From its appearance the manuscript looks old, f 8 is numbered as f 9, and f 9 as f 11, and the mistake continues up to the end, the reference to folios are therefore to the number added in pencil.

Injuries It is injured in many places, e.g. ff 7-12 on the top (left)

PART II.

Contents The *uttarārdha* of the *Nirukta* (Chapters VII-XII) in the longer recension. The text is divided into chapters and sections thus Chapter VII begins on f 1 v with the words || श्री गणेशाय नमः || ॐ || has 31 sections, and ends on f 11 r (= f 54 r), Chapter VIII has 22 sections, and ends on f 15 v (= f 58 v), Chapter IX has 43 sections, and ends on f 23 v (= f 66 v), Chapter X has 47 sections, and ends on f 32 r (= f 75 r), Chapter XI has 30 sections, and ends on f 40 v (= f 83 v), Chapter XII has 43 sections only, and ends on f 48 v (= f 91 v), the remaining portion of the manuscript is missing. All the chapters are written consecutively, and at the end of each chapter a summary similar to that of Part I is added. The text is bounded on both sides by two sets on double black lines, ff 1-34 (ff 44-77) and ff 41-48 (ff 84-91), and by similar red lines ff 35-40 (ff 78-83). The accent is marked in red ink in Vedic stanzas.

only and a short vertical red stroke is occasionally used for punctuation the end of the *danda* is similar to that of Part I. F 9 (= f 52) is written in a different handwriting

Size $11\frac{1}{2}'' \times 4\frac{1}{2}''$

Material paper

Number of leaves 48 + 1 blank.

Number of lines: 9-10

Character Devanagari.

Date The last part of the manuscript is missing consequently the date and the name of the scribe are not known.

Injuries ff. 18 (= 61) 34-40 (= 77-83) are slightly injured in the top margin, f 22 (= 65) is practically defaced by black and yellow ink and f 28 (= 71) by water.

MS. Chandra Shum Shere d. 181 C 2.

The text is made up of two different manuscripts.

PART I

Contents The *pratimoksha* of the *Aranyak* in the longer recension. The manuscript is fragmentary and incomplete containing Chapters I-IV and a part of the first section of the V. The text is divided into chapters and sections. Chapter I has 20 sections, and ends on f 13 r. Chapter IV has 27 sections, and ends on f 26 r. Chapter V has 24 sections and ends on f 40 r. The accent is marked in red ink in Vedic stanzas only while a short vertical red stroke is used for punctuation. The words (sic) इति शिष्टं पूर्वांश्च नप्तमिविष्टं are wrongly added at the bottom of f 1 r in a different handwriting. F 1 r has a figure of Ganesa drawn rather crudely in red with two female attendants.

Size $18\frac{1}{2}'' \times 5\frac{1}{2}''$

Material paper

Number of leaves 1+40

Number of lines 7-8.

Character Devanagari.

Date and scribe Not known.

Injuries ff. 13-14 are slightly injured by worms. It looks modern. The numbering in the original is wrong the reference is to the number added in pencil. It is full of mistakes.

Peculiarity of spelling f 2 1. 1 शूष्मा is written as शूष्म, f 2 1 1 शी is written as शी

PART II

Contents The *uttarārdha* of the *Nirukta* (Chapters VII–XIII) in the longer recension The text is divided into chapters and sections thus Chapter VII has 31 sections, and ends on f 6 v (= 46 v), the colophon adds श्री १८० जयते इति ॥ ४६ ॥ Chapter VIII has 22 sections, and ends on f 10 r (= 50 1), Chapter IX has 43 sections, and ends on f 15 r (= 55 r), Chapter X has 47 sections, and ends on f 20 v (= 60 v), Chapter XI has 50 sections, and ends on f 26 v (= 66 v), Chapter XII has 46 sections, and ends on f 32 r (= 72 r), Chapter XIII begins on f 32 v (= 72 v), has 13 sections, and ends on f 34 v (= 74 v), the colophon runs (sic) ॥ इति निष्ठते उत्तरार्द्धके सप्तसौचायाधः ॥ ४६ ॥ शुभ मवतु ॥ ४७ ॥ श्री महागणपतये नमः ॥ the last chapter, which is also named XIII, has 37 sections, which are not numbered anew, but continuously from the previous section, and ends on f 42 r (= 82 r) Chapters VIII–XII are written consecutively, and a summary, similar to the one described on p 1, is added at the end of each chapter, but the summary on f 42 r (= 82 r) also includes that of the first 13 sections, although the summary of these sections is already subjoined on f 34 v (= 74 v)

The colophon on f 42 r (= 82 r) runs thus ॥ इति निष्ठते उत्तरार्द्धायाधः ॥ The text is bounded on both sides by double black lines, ff 1–23 (= 41–63) and ff 38–42 (= 78–82) by similar red lines, ff 24–36 (= 64–76), f 37 (= 77) is coloured yellow A short vertical red stroke is employed for punctuation, the dropping of *visarga* is indicated by adding them on the top of the letter just before the red stroke, e g f 1 v (= 41 v), १३ प्रथमातां आधातिं, *op cit* १४ यथिच्चां इति भूमि, *op cit* १८ युरुषयोगां अहमिति, and so on

Occasionally the short red stroke is written ।९, but the sign ९ is not meant to point out the elision of short *a*, e g *op cit* १५ प्रवोच्चमिति Sometimes ९ is replaced by x The *danda* appears at the end of a section, or at the beginning and end of a quotation The accent is marked in red ink on Vedic stanzas

Size $13\frac{1}{2}'' \times 5\frac{3}{5}''$

Material paper

Number of leaves 42 + 1 blank

Number of lines 12–17

Character Devanāgarī

Date and scribe Not known

Injuries f 1 (= 41), ff 21–22 (= 61–22), f 23 (= 63) are slightly injured

It is a neat, but closely written manuscript

MS Chandra Shum Shere d. 182 C 8

The text of the *Nirukta* is made up of two manuscripts.

PART I.

Contents. The *pūrvārdha* of the *Nirukta* in the longer recension. The work is divided into chapters and sections thus Chapter I begins on f. 1 v with the words (sic) श्री भेषेष । श्री १०८०४ नम् has 20 sections, and ends on f. 7 r Chapter II has 28 sections, and ends on f. 12 r (ff 8-9 containing sections 8-11 of the second chapter are missing in the original) Chapter III has 22 sections, and ends on f. 18 r (ff 19 and 21-28 containing sections 11-12 and 14-19 are missing in the original) Chapter IV has 27 sections and ends on f. 28 v Chapter V has 28 sections and ends on f. 29 v Chapter VI has 36 sections and ends on f. 38 r The chapters are written consecutively the summary is added as usual punctuation and accents in Vedic stanzas are marked in red ink The text is bounded on both sides by double black lines, f. 1 r has a few laudatory verses written on it and the words (sic) अष्ट परिचीष्ट ॥ हंस शुभिपदिति ॥ अष्ट

A part of line 9 on f. 5 r, and of line 4 on f. 7 r of line 5 on f. 7 v, is obliterated with black pigment. Two lines are added to the top of f. 18 v f. 19 v is partially defaced by light red ink, and half a line on f. 20 r is similarly obliterated with red pigment. Colophon on f. 38 r runs thus ॥ इति निरुक्ते यूर्ध्वपद्मे पर्वते श्वाय ॥ श्री १०८०४१०४ नम् ॥ श्री विष्णुपद्माय नम् ॥ श्री परमत्पद्माय नम् ॥ A female figure is drawn on f. 38 v and a list of several articles is added. The prominent difference of ink characters carelessness, occasionally disproportionate red vertical strokes, frequent use of red ink for marginal notes, smudging of the black ink give a very untidy appearance to the manuscript.

Size 12 $\frac{1}{4}$ ' x 5 $\frac{3}{4}$

Material Paper

Number of leaves 1+38+1 blank

Number of lines 10-11

Character Devanagari

Date and scribe Not known.

The name of the owner is given on f. 1 r as Godabole Lakshmana Bhaṭṭa.

Peculiarity of spelling It occasionally writes र as ऱ, e.g. f. 1 v, line 1 श्री १०८०४ = श्री १०८०४ Like M 1 it frequently doubles t in conjunction with other letters, e.g. f. 1 v., line 2 समाहाय = समाहाय line 8 इत्वैपै मष्ट = इत्वैपैमष्ट, line 4 पत्तारि = पत्तारि line 8 गिर्वं = गिर्वं

PART II

Contents The *uttarārdha* of the *Nirukta* (Chapters X-XIII) in the longer recension The text is divided into chapters and sections thus Chapter X begins on f 1 r (=40 r), has 47 sections, and ends on f 16 v (=55 v) Chapter XI has 50 sections, and ends on f 31 v (=70 v.) These two chapters are written consecutively Chapter XII begins with || श्री गणेशाय नमः || has 46 sections, and ends on f 13 v (= 83 v.) This seems to be a different manuscript from the previous one containing Chapters X-XI, the pagination begins anew, the handwriting is different, and unlike the former the text is bounded on both sides by double red lines The *paribhāṣa* is separated from Chapter XII, and is treated as one chapter The numbering of leaves starts anew from the first It begins with || श्री ||, on f 1 r (= 84 r), has 50 sections, and ends on 14 v (= 97 v) The last word of the 13th section is repeated, but the summary is added at the end of the 50th section The summary, as usual, is added at the end of every chapter The accent is marked in red ink in Vedic quotations, while a short vertical red stroke is used for punctuation A line in different handwriting is added at the bottom of f 1 v (= 40 v) A line and a half in red ink is added on the right-hand margin of f 22 r (= 61 r), part of the 50th section of the eleventh chapter is finished off on the top and right-hand margin on f 31 v (= 70 v) A line is added on the top of f 11 v (= 81 v) Section 43 of Chapter XIII is left out in the text, but added on the top and the margin on the right on f 13 r (= 96 r)

Size 9" x 4"

Material Paper

Number of leaves 31 + 13 + 12 (= 58) + 1 blank

Number of lines 7 to 9

Character Devanāgarī

Date and scribe Not known, the colophon runs thus || श्री निरुक्ता उत्तरार्धे असमीक्षायः ||

Injuries It is slightly injured by worms in several places, e.g. ff 7 1 (= 47-54) and ff 1-3 (= 84-86)

It has a modern look

MS *Chandra Shum Shere*, d 179 C 4

The text is made up of two manuscripts, containing the *pūrvārdha* and the *uttarārdha*, with the *paribhāṣa* respectively, each being copied by a different scribe, at a different place and period They will therefore be separately described

MS 1 A.D. 1629 Copied at Benares.

Contents The *puruṣārdha* of the *Aitṛukta* in the shorter recension the text is divided into chapters, *pādas* and sections, thus Chapter I has 6 *pādas* the 1st *pāda* contains 5 sections, and ends on f 2 v it is not stated where the 2nd *pāda* comes to an end probably it should be ended after the 4th section as the number of the following section begins anew the 3rd *pāda* has six sections, and ends on f. 6 v the 4th *pāda* has 4 sections, and ends on f 8 r the 5th *pāda* has 2 sections and ends on f 9 v the 6th *pāda* has 6 sections, and ends on f 11 v 27 being the total number of sections given in the colophon which runs thus (sic) ॥ ६ ॥ २७ ॥ एति नैवले मध्यमोऽप्याद्यस्य पदम् ५१ ॥ मध्यमोऽप्याद्य अमाह ॥

Chapter II has 7 *pādas* the 1st *pāda* contains 7 sections and ends on f 13 v 2nd *pāda* contains 5 sections, and ends on f 16 r 3rd *pāda* contains 3 sections, and ends on f 17 r , 4th *pāda* contains 7 sections, and ends on f 18 v 5th *pāda* contains 3 sections, and ends on f 19 v 6th *pāda* contains 5 sections, and ends on f 21 r 7th *pāda* contains 6 sections, and ends on f. 23 r the total number of sections being 36 Chapter III has 4 *pādas* 1st *pāda* contains 7 sections, and ends on f. 25 v 2nd *pāda* contains 6 sections, and ends on f 28 v 3rd *pāda* contains 6 sections, f. 30 containing sections 5-6 is missing 4th *pāda* contains 6 sections, and ends on f. 33 v the total number of the sections being 25 Chapter IV has 4 *pādas* 1st *pāda* has 8 sections, and ends on f 35 v 2nd *pāda* has 8 sections, f 38 containing a part of the 8th section of the 2nd *pāda* and the 1-2 sections of the 3rd *pāda* is missing 3rd *pāda* has 6 sections and ends on f. 40 v 4th *pāda* has 7 sections, and ends on f 43 v Chapter V has 4 *pādas* 1st *pāda* contains 6 sections, and ends on f 46 r 2nd *pāda* contains 8 sections f. 48 containing sections 6-8 is missing 3rd *pāda* contains 7 sections, and ends on f 51 r 4th *pāda* contains 10 sections, and ends on f 54 r the total number of sections being 31 Chapter VI has 6 *pādas* 1st *pāda* contains 5 sections, ending on f 56 r 2nd *pāda* contains 6 sections, and ends on f 58 r 3rd *pāda* contains 7 sections, and ends on f 61 r 4th *pāda* has 8 sections, and ends on f. 64 r 5th *pāda* has 5 sections, and ends on f. 66 r 6th *pāda* has 8 sections and ends on f. 68 v f. 1 is missing The text is bounded on both sides by double black lines. Punctuation is similar to that of C 8 Occasionally marginal notes are added in red ink.

Size 8 $\frac{3}{16}$ " x 3 $\frac{3}{16}$ "

Material paper

Number of leaves 1+64.

Number of lines 10

Character Devanāgarī

Date on f 68 v (= 64 v) (sic) दति सप्त षष्ठ्यद्व वर्षे वैशाखवद्य ४ वृद्धे
(i.e. completed on Wednesday in the former half of the month Vaisākha
A.D. 1627)

Scribe on f 68 v (= 64 v) (sic) च हाऽमुत् च शिवामुत् च उमुत् च
अभिपुन्न शामेन ल्प्यषीतं पठनार्थ ॥

Place on f 68 v (= 64 v) (sic) ॥ अविमुत्तवाराण्ड्योमध्ये ल्प्यषीत वृद्धनव-
९ वोत्ताय ॥ गगायि नमः ॥

Injuries ff 1, 30, 38, 48 are missing, f 22 is injured, and slightly defaced, and f 33 is defaced by marginal notes

Peculiarity of spelling ए is occasionally written as ।, e.g. f 2 r line 2
इतरेतरोपदेशः ॥ इतरेतरोपादशः f 2 r, line 8 वर्षते = वर्षात f 2 v., line 4
प्र पर० = प्र पा० ओ is occasionally written as ।। e.g. f 2 v., line 2
नाभास्यातयोः = नाभास्यातायाः but cf. line 3, f 2 v., line 8 सर्वतो =
सर्वाता र is occasionally written in conjunction thus f 3 r, line 2
प्रतिषेधाधीयो = प्रतिषेधाधृयो, line 4 उपमाचृयः

Manuscript containing the *uṭṭarārdha* A.D. 1691

Copied at Dacca

Contents The second part (Chapters VII-XII) of the *Nirukta* in the shorter recension, the text is divided into chapter, *pāda*, and section. In this division, and the number of *pādas* in a chapter, and that of sections in a *pāda*, it agrees with M 3. The 7 *pādas* of Chapter VII end on ff 3 r (= 67 r), 4 v (= 68 v), 7 v (= 71 v.), 9 r (= 73 r), 10 v (= 74 v), 13 r (= 77 r), 16 v (= 80 v) respectively, the 3 *pādas* of Chapter VIII end on ff 18 r (= 82 r), 21 v (= 85 v) 24 r (= 88 r) respectively, the 4 *pādas* of Chapter IX end on ff 27 v (= 91 v), 30 r (= 94 r), 33 v (= 97 v), 35 v (= 99 v) respectively, the 4 *pādas* of Chapter X end on ff 39 v (= 103 v), 42 v (106 v), 46 r (110 r), 48 v. (= 112 v) respectively, the 4 *pādas* of Chapter XI end on ff 51 v (= 115 v.), 54 r (= 118 r), 58 v (= 122 v), 62 v (126 v.) respectively, the 4 *pādas* of Chapter XII end on ff 65 v (= 129 v), 68 r (= 132 r), 71 v (= 135 v.), 75 v (= 139 v.) respectively f 56 r (= 120 r) is left blank. The text is bounded on both sides by treble black lines. The accent in Vedic quotations is marked in red ink. The short vertical stroke is replaced by a similar black stroke for punctuation. The use of the *danda* is similar to M 3.

The *parāśrasta* is separated from Chapter XII, and is contained in ff 76-94 (= 140-158). The division of the text into *pādas* and *Khandas*

is identical with M 3. The 4 *pāṭhas* of Chapter VIII end on ff 80 v (= 144 v), 89 r (= 153 r) 91 v (= 155 v) 94 r (= 158 r) respectively.

Pagination is continued from the end of Chapter VII. The date given on f 94 r (= 158 r) (sic) सप्त १५४५ कृष्ण वेदमासे शुक्रवारे १५ शुक्रवारे १५ cannot be genuine for it is clear from the numbering of folios that it must have been written after Chapter VII, which was finished in मंगल १५४७ hence, it could not be earlier than १५४९. The name of the scribe is Harirāma, a resident of Mophalipura. The colophon runs thus (sic) अद्य इ भेदकामये मुख्यनीयप्राप्तये प्रदानग्रन्थातीय पंचोलीद्वामुख्यम् शु इरीरामेष सर्वं लिखितं

Size 9" x 4

Material Paper

Number of leaves 94+1 blank

Number of lines 8.

Character Devanāgarī.

Date on f. 75 v (= 139 v) अस्ति यो संवत् १५४० (= A.D. 1601) ना पर्ये भाषुपा वदि ५ शुक्रे

Scribe of f 75 v (= 139 v) दीप्त सोमेधर् he seems to have taken great pains in copying the manuscript for his remarks

(sic) मप्युष्टिकटिपीपाप्यप्युष्टिरथोमुप्य ॥

कषेत्र लिखितं पर्यं पदेन परिपालयेत् ॥

Place on f 75 v (= 139 v) (sic) ॥ यो शास्त्रामये अपित्तमित् ॥

Injuries ff. 1-11 (= 60-75) are slightly defaced.

Peculiarity of spelling it occasionally writes ऐ as in Part I e.g.

f 1 v (= 60 v) line 1 श्वर्ते = श्वरत्

" " " माध्यम् = माध्यम्

" 3 आर्थपत्तम् = आर्थपत्तम्

Some of the figures for numbers are occasionally slightly different ४ = श, ५ = ष, ० = उ f 73 r (= 137 r) ओ is written as उ f 73 r (= 137 r) line 8 शीमाष = शीमाष

MS. *Chandra Shum Shere*, d. 180 C 5

The text is made up of two manuscripts which are described separately

MS containing the *pārvārdha* A.D. 1758

Contents Chapters I-VI of the *Nirukta* in the shorter recension. The text is divided into *pādas* and sections. It agrees with C⁴ in having

six *pādas* in Chapter I. It is carelessly written, and full of mistakes. The text is bounded by double red lines up to f 24, and by similar black lines, ff 25-67. Ff 55 v, 56 are defaced by disproportionate marginal notes. F 57 is wrongly numbered 56 in the original. The first four lines on the top of f 58 i are to be crossed. Two geometrical figures are drawn on f 1 r.

Size $8\frac{1}{4}'' \times 4\frac{1}{4}''$

Material Paper

Number of leaves 1 + 67

Number of lines 7-14

Character Devanāgarī

Date on f 67 v (src) संवत् १८७४ शुर्जे भीति चै हत्र वदि च शुक्ल
(= A.D. 1758)

Scribe The name of the owner is added in a different handwriting on f 67 v आ पोथि भानगल्लामसुत् नाथुराम नि क्षे शुभ मवति (i.e. this book belongs to Nāthurāma, son of Bhāmangabarāma)

MS containing the uttarardha with the parīṣṭa, dated A.D. 1479

Contents Chapters VII-XIII of the *Nirukta* in the shorter recension, written consecutively. The text is divided into *pādas* and *Khandas*, agreeing with C 4 in the number of *pādas* and *Khandas*, distributed in each chapter and *pāda* respectively. The seven *pādas* end on ff 2 v (= 69 v), 3 v (= 70 v), 5 v (= 72 v), 7 r (= 74 r), 8 r (= 75 r), 9 v (= 76 v), 12 r (= 79 r), the three *pādas* of Chapter VIII on ff 13 r (= 80 r), 16 r (= 83 r), 17 v (= 84 v), the four *pādas* of Chapter IX on ff 20 r (= 87 r), 22 r (= 89 r), 24 v (= 91 v), 26 r (= 93 r), the four *pādas* of Chapter X on ff 29 v (= 96 v), 31 v (= 98 v), 34 v (= 101 v), 36 v (= 103 v), the four *pādas* of Chapter XI on ff 39 r (= 106 r), 41 r (= 108 r), 43 v (= 110 v), 46 v (= 113 v), the four *pādas* of Chapter XII on ff 49 r (= 116 r), 51 r (= 118 r), 54 r (= 121 r), 56 v (= 123 v), the four *pādas* of Chapter XIII on ff 60 r (= 127 r), 67 r (= 134 r), 69 v (= 136 v), 71 v (= 138 v). The text is bounded on both sides by double black lines. The accent in Vedic stanzas is marked in red ink. Punctuation is similar to M 3. It is a very good manuscript, neat and accurate.

Size: $8\frac{3}{4}'' \times 3\frac{1}{2}''$

Material Paper

Number of leaves 72 + 1 blank

Number of lines 9

Character Devanāgarī

Date on f. 71 v (= 138 v) ॥ लक्ष्मि चंपा १५३५ (= A.D. 1470) चंपे मातुपा
मुदि ११ ईश्वर

Scribe on f. 71 v (= 138 v) पीताम्बरेष्व निरुत्तं भूम्ये लिखितमस्मि ॥ शुर्म ॥
The Colophon runs thus (820) यो अस्मिमाकारे भद्रामायापित्राय श्री भागविष
पराम्बि आम्बेत्तनाग्रथातोय चंभादूस्त्वपति भवामायक श्री यो यक्तसुत आशक यो
मयामदायसुत या० चंभा० आम्बेयनार्थं पीताम्बरेष्व &c. The name of the owner
is given on f. 72 r (= 139 r) पात्रिक श्री मयामदायसुतम् पात्रिक श्री चंभा०
आम्बि पोषि ॥ Rites and sacrifices performed by the owner at various places
of pilgrimages like Kurukshetra, Benares, &c., are enumerated on f. 72 r
(= 139 r)

Peculiarity of spelling श is always written as षा, ए is written as ।/
g चंपे = दार्त on f. 71 v., line 6

f. 54 r (= 121 r) line 8 देवयम् = देवम्
" " 4 सैया = सैय and so on.

ऐ is written as ।/ए e.g.

f. 58 v (= 120 v) line 9 नवलेश्वाम् = नवालेश्वाम्
" " 2 पितिपा = पितिपां and so on.

औ is written as ।/ओ e.g.

f. 58 v (= 120 v) line 1 पवित्रपती = पवित्रपाता
" 2 पुराषो = पुराषा
" 6 गृष्णोत्तमा = गृष्णात्तमा

औ is written as ।/ओ e.g.

f. 5 r (= 72 r) line 6 वेदीपमिकम् = वात्तोपमिकम्

त् in conjunction with ए is written as a short vertical stroke and with
स् or त् as a horizontal stroke, e.g.

प्रेष = प्रेष इत्यपि = इत्यपि
प्रत्याह = प्रत्याह ल = ल and so on.

ल् is written variously as ल् or ल् or ल्

Injuries ff. 9 (= 76) 10 (= 77) 10 (= 86) 29 (= 96) are slightly
injured.

MS Chandra Shum Shere, c. 61 C 6

Contents The *Nirukta* of *Yaska* in the longer recension. It consists
of three manuscripts the first contains Chapters I-V in 86 leaves (86 v
gives a part of the first section of Chapter VI) the second, Chapter VI in

27 leaves (numbered in the original as 47-73 = 87-113), the third, Chapters VII-XIV, in 78 leaves (= 114-191). The division of the text into Chapters (*adhyāya*) and sections (*Khanda*s), the punctuation, and the method of marking the accent in Vedic stanzas are identical with M 4. The text is bounded by double red lines only occasionally. F 3 is replaced by a leaf in a later handwriting. Ff 87-92 are written on blue paper. A summary similar to M 4 is added at the end of each chapter.

Size $8\frac{1}{4}'' \times 4''$ (ff 1-86) and $7\frac{3}{4}'' \times 3\frac{3}{4}''$ (ff 87-113), $7\frac{1}{2}'' \times 3\frac{1}{4}''$ (ff 114-191).

Material Paper

Character Devanāgarī

Number of leaves 1+191+1 blank

Number of lines 7 (ff 1-113), 7-10 (ff 114-191)

Date and Scribe Not known

The name of the owner is added on f 114 r ॥ ६६ पुस्तकं वटवृषभीर्खर-
मदुखेदं पुस्तकं योगीश्वर्ये नमः ॥

MS *Chandra Shum Shere*, d 183 C 7

Contents The *uttarāndha* of the *Nirukta*, Chapters VII-XI, and sections 1-27 of Chapter XII in the shorter recension. The text is bounded by treble black lines on both sides, and is divided into *pādas* and *Khanda*s. The numbering of sections does not begin anew in each *pāda*, but is consecutive for the whole chapter, and agrees with the manuscripts of the longer recension. It looks old, the ink is totally effaced in several parts, which makes it difficult to read, but it is not really old, for it does not display any characteristics of old writing. It is full of mistakes. Three lines are added at the bottom on f 13 v, 52 v. Marginal notes are occasionally written.

Size $9\frac{3}{4}'' \times 3\frac{1}{2}''$

Material Paper

Number of leaves 1+58+1 blank

Number of lines per folio 7

Character Devanāgarī

Date and Scribe Not known, for the last leaves are missing

Peculiarity of spelling त् is occasionally written as a short horizontal stroke in conjunction F 1 v, line 1, °सुतीना = °सुतीना, f 1 v, line 2 शृति = शृति. स् is doubled in conjunction with र्, e.g. कर्म = कर्म् F 58 v is torn in two

MS Wilson 488 W 1

Yāskas Nirukta, A.D. 1768

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts*, vol. ii p. 107. His description may be supplemented by the following the Colophon on f 79 v runs thus (sic) ॥ यो ॥

मनसे सिवकाना च पाठकाना च मनसे ।
मनसे सर्वत्रृना मनसे सर्वमनसे ॥
याद्यु पुरुष इहा ताद्यु लिखितं सदा
यदि युपम्युर्व वा सम दोपो च दोपता ॥२॥

Two more verses are added in a different hand one being a slight modification of a verse from the *Pūrvaśāstra*. The *pratyārdha* and the *uttarārdha* are written in different hands

Peculiarity of spelling ष and त् are occasionally doubled in conjunction with य् e.g.

f 1 v, line 7 नैयोर्ष्य च नैयोर्ष्य
f. 2 r, " 2 मूर्ते च मूर्ते

Number of lines per folio 7 (ff. 1-21) 9 (ff. 22-79) 7 (ff. 80-162)
8 (ff. 163-183)

Injuries Ff. 58-69 are slightly injured by worms on the left
marginal top.

MS Wilson 491 W 2

This manuscript is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library* vol. ii, p. 103. His description may be supplemented as follows

Peculiarity of spelling It writes धा as ध्म

ए	is occasionally written as	।/	e.g.	वर्धते	= वर्धत
ऐ	"	"	"	तपिते	= तपित
औ	"	"	"	माप्ते	= माप्त
औ	"	"	"	सायोमिक	= सायोमिक

Number of lines per folio 8 (ff. 1-61) 9 (ff. 62-78) 8 (ff. 79-91) 9
(ff. 92-101) it varies from 10-11 (ff. 102-180)

F 104 is upside down. The size of leaves (ff. 79-86) is $8\frac{1}{4} \times 3\frac{1}{4}$ "
Ff. 79-180 are written in a handwriting different from that of the previous folios.

MS Wilson 474. W 3

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol. II, p 107 His description may be supplemented by the following

Peculiarity of spelling ए is occasionally written as ।/, e g f 2 r line 2 ईशे = ईश्, ऋते = ऋतात्, पवते = पवात्, f 2 r, line 3, दंदेष्ट० = दंद्रेष्ट०, वेविषाणा = वविषाणा

ऐ is written as ।/ए, e g दंदेष्टैते = दाद्राष्टैते

ओ „ „ „ ।/।, „ इट्रो = इट्रो; त्रुत्सनो = त्रुत्सावा.

But its chief peculiarity is that, it frequently doubles consonants in conjunction, e g f 2 r, line 2 पृथिव्या, व् is doubled, दद्रम्, न् is doubled, त्रुत्सावा, त् is doubled, line 4 किञ्चन, ज् is doubled, line 5 वीथ्याष्टि, घ् is doubled, घ्रवोचम्, प् is doubled, line 6 घ्राय॒ष्व० for प्रत्य॒ष०, line 7 सर्व, व् is doubled, f 2 v, line 2 चिदन्धिष्टुप्तंसत् for चिदन्धिष्टुप्तंसत्, f 3 r, line 1 अस्पश्, ल् is doubled, line 6 वहुलम्, ह् is doubled, धाञ्चेषु, च्च is doubled, f 4 r, line 1 त्माणास्तद्मपुष्करिणीवावश्मेति for भीजस्तेद्मपुष्करिणीव वेश्मेति, and so on

MS Mull. 144 M1

Copied at Ahmedabad, A.D 1730

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol II, p 106 It occasionally doubles त् in conjunction with other consonants, e g f 2 r, line 8 प्रतिषेधत्यस्तीत्युत्पन्नस्य &c

The numbering of sections does not begin anew in each *pāda*, but is continuous, and agrees with the longer recension as to the total number of sections in Chapters IX–XII It belongs to the shorter recension

MS Sanskrit, e 17 S

A.D 1781

This is described in detail by Keith in the *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, vol II, p 105. The text is punctuated as usual, and divided into chapters and sections A summary similar to the one described on p. 1 is added at the end of each chapter It belongs to the longer recension The text is bounded on both sides by two sets of double red lines It is a neat and accurate manuscript

The Relationship of the MSS two recensions

The manuscripts fall into two groups, and for the sake of convenience and brevity may be called A and B—A representing the longer and B the shorter recension. None of the manuscripts grouped in these two families is earlier than A.D. 1479. Although they have been copied from earlier manuscripts—often with great labour and trouble as some of the scribes remark—neither of them transmits the text of the *Nirukta* in an uninterpolated state. Both recensions add the *parin* [a] an entire section or the equivalent of a section added on to them. These additions are meaningless. The commentary on the Vedic stanzas quoted therein is very poor and written in a style quite different from that of *Yaska*. For instance there can hardly be any doubt as to the interpolated character of ix. 2 which is given as a constituent part of the text by the manuscripts of both recensions. Further the commentary on the Vedic stanza in xi. 7 is meaningless and written in a different style. The Vedic stanza being quite easy requires no explanation. *Yaska* generally does not comment on easy Vedic stanzas simply remarking *iti et nigada rydkhyd* i.e. this stanza is explained by the mere reading. In all such cases this note of *Yaska* comes after easy Vedic stanzas only. It would thus be intelligible if it had followed immediately the Vedic stanzas in xi. 7. But as the text now stands, it is placed just after a very difficult Vedic stanza in xi. 8. This is contrary to *Yaska's* method. It is clear that the words *iti et nigada rydkhyd* were originally placed immediately after the Vedic stanzas in xi. 7. The intervening passage is an interpolation and rather a clumsy one for it can be easily detected. This is further proved by the fact that *Durga* who repeats every word of *Yaska* in his commentary ignores them. How these additions gradually find their way into the text is illustrated by the following example. There is an easy quotation in xi. 2 and *Yaska* as usual simply adds *iti et nigada-rydkhyd*. Some interpolators have endeavoured to add after these words a short comment. Thus some manuscripts here subjoin the following remark पूर्णिषु पूर्णे पूर्णे पूर्णे पूर्णे पूर्णे ॥

Further each recension contains passages which being superfluous, are omitted by the other, or are amplified versions of those in the other. For example B adds between vii. 19 and 20 one entire section which is omitted by A. It is clearly an interpolation as the commentary on the Vedic stanzas is identical with that of xi. 33 with slight alterations.

Again, in B the commentary on the Vedic stanza quoted in v 27, reads as follows सुदेवरत्यं कल्पाण्डानो यस्य तव देव सत्त्व सिंधवः प्राणायानुषरन्ति काकुद सूर्यं सुषिराभिवेत्यपि निगमो भवति ॥ २७ ॥

A's version of this is greatly amplified

सुदेवरत्यं कल्पाण्डेवः कामनीयदेवो वा भवसि वर्ण्य यस्य ते सत्त्व सिंधवः सिंधु स्वप्नायस्य ते सत्त्व स्वोतासि तानि ते काकुदभनुषरन्ति । सूर्यिः कल्पाण्डोर्मिः स्वोतः सुषिरमनु यथा । वीरिटं तैटीकिरन्तरिचमेवमाह पूर्व वयतेष्टारभिरतेर्वयांसीरन्त्यस्मिन्मासि वा । तदेतत्प्रामृच्युदाहरन्त्यपि निगमो भवति ॥ २७ ॥

Further, A contains a long passage in 6 5 इत्युक्तिप्रभृते वाक्याताः omitted by B

d 'Omissio ex homoeoteleuto' in Sanskrit Manuscripts

It is clear, therefore, that both the recensions cannot faithfully represent the archetype. Hence the question arises which of them adheres more closely to the original? Roth adopted the text as given by the longer recension in his edition, without, however, assigning adequate reasons for his preference. The same text is also adopted by most of the editors of the *Nirukta*. This text, as has been shown above, does not represent the original. It is true that often the longer recension preserves the better text, for sometimes passages are omitted by accident. The eye of the scribe wanders from a particular word to the same or to a similar word, occurring further on in the text, with the result that the intervening words are omitted. This phenomenon known as *omissio ex homoeoteleuto* is universal and of very frequent occurrence. The following example illustrates this kind of omission. In copying the lines 'The book, which is rather scarce, was till very lately of absolute necessity for the Student of the Christian hymnology, above all for the Student of Adam of St Victor's hymns',¹ the eye of the copyist wandered from the student of the first to the same word in the second line and the words 'of the Christian for the' were left out. The same thing happened to the scribe of MS C 3. In copying the sentence सोदैवानस्त्रित तस्माण्डा सुरत्वम् । असोरस्मानस्त्रित तदस्माण्डाभस्मृत्वमिति विज्ञायते his eye wandered from the word अस्त्रित in the first line to the same word in the second line, with the result that the words तस्माण्डा सुरत्वम् । असोरस्मान् were left out.

Again, in copying N vi 22 शूर राधः शतार्चं शुरुक्ष्य दिविष्टु । RV VIII 4 19 शूरः समाश्रितमानो महान्मवति । the eye of the scribe wandered from the शूरः of the first line to the similar word शूरः in the second line,

¹ Clark, *Descent of Manuscripts*, p. 1

consequently the intervening words एव गतात् दिविष्य were omitted in MS C 3

Further in N ii. 26 देवोऽनयत्सविता सुपाणि कन्ताणपाणि । पाणि पपाणते मूलाणमेष्य मूलाण पाणी देवा मूलयन्ति । तस्य वय मस्य याम उर्वर्ण । देवोऽनयत्सविता सुपाणि is the first *pāda* of the second hemistich of the stanza of RV III 83 6. Unconsciously the scribe remembered the second *pāda* तस्य वय मस्य याम उर्वर्ण and wrote it down immediately after finishing the first *pāda* with the result that the intervening words कन्ताणपाणि । पाणि पपाणते मूलपाणि are missing in MS C 4. It cannot therefore be concluded that the shorter recension is always the best for sometimes omissions are accidental.

e Dittography in Sanskrit Manuscripts.

On the other hand there is also the phenomenon called dittography i.e. the repetition or oddition of a few words or sentences. An excellent example of dittography is furnished by *The Globe* on July 9 1915

The *Echo de Paris* publishes a message from Cettinjo announcing the message from Cettinjo announcing the appointment as Governor of Scutari of Bojo Petrovitch¹. The part of the second line is a verbatim repetition of a part of the first line

In N ii. 28 उत स्य वानि विष्णु गुरुर्वति वीरायां यदो अपि ॥ कर्तुं दधिका

विष्णु वासनीति वाच्चातम् । कर्तुं वानि विष्णु गुरुर्वति वीरायां यदो दधिका the eye of the scribe wandered by chance after कर्तुं to the Vedic stanza and he mechanically copies the whole of the first line except उत स्य in MS. C 5

Again, in N vi. 8 the scribe of the MS. Mi repeats गुरुर्वतिकमा वा

Further there are some passages whose omission by B is absolutely unjustifiable. Yāska explains every word occurring in the fourth chapter of the *Aighanśu*. The omission of the passages containing the explanation of any of these words is therefore inconsistent with Yāska's plan. Examples of such omissions are the following. Yāska explains निष्मा (Ngh. 4 3 12) in N vi 3 but the passage निष्मा निष्मयहारिष्य is omitted by B. Again Yāska explains वीषम् (Agh. 4 3 28) in N vi 6 as वीषम् वृषभं which is omitted by B. This omission makes the following Vedic quotation meaningless.

Further in commenting upon a Vedic stanza, Yāska always starts from the very beginning of the stanza. To leave out the first few words and to

¹ Clark, op. cit. p. 6.

begin from somewhere in the middle of the stanza is altogether foreign to his practice, yet if the text of B be followed, the omission of the passage अवभिव वृक्षेणाभ्यन्ति निवन्ति (N vi 26) would involve Yāska in an inconsistency. All this shows that B is not absolutely reliable.

Now let us examine A. The majority of the manuscripts of A belong to a period later than those of B. Thus, not one of them has preserved the old spelling, while most of the B MSS retain this peculiarity, i.e.

of writing ए as ।/ as वा॑र्ष for वर्षे
” ऐ ” ।/ए ” वै॒श्व ” वै॒श्व
” ओ ” ।/। ” नाथा ” नथो
” ल्ल for ड ” वोङ्लाँः ” वोङ्लारः

Again, some of the A MSS divide the *pariśista* into the so-called thirteenth and the fourteenth chapters, while those of B put the whole of the *pariśista* into one chapter only, which is numbered the thirteenth.

It has already been pointed out that A contains an obvious interpolation in N vi 5, and an amplified version of B's comment in N v 27. Besides these there are shorter passages scattered throughout the book which are omitted by B and are suspected to be interpolations. One very fertile and insidious source of interpolations is supplied by Yāska's own method of giving etymological explanations. He does not content himself with one derivation, but goes on adding derivation after derivation of a single word till the whole list of probable, possible, and even fanciful etymologies is exhausted. In many cases, interpolators found it quite easy to add new derivations and attribute them to Yāska. A contains a considerable number of such additions, while B has only two.

The following are a few samples.

N ii 6 A reads वृषो मञ्चनात्। वृत्वा च तिष्ठतीति वा। चा चियतेर्निवासकर्मणः। नियताभीमयत्....

B reads वृषो मञ्चनात्। नियताभीमयत्....

The two derivations are omitted.

N ii 10 A reads हिरै॒ण्यं कस्मात् . . . हितै॒मण्यं मवतीति वा। हृदयै॒र्मण्यं मवतीति वा।

B reads हिरै॒ण्यं कस्मात् . . . हितै॒मण्यं मवतीति वा।

N ii 13 A reads सूर्यमादितेयमदितेः पुन्मेवम्।

B reads सूर्यमादितेयमेवम्।

N ii 20 A reads आमिनाने आमिन्वाने अन्योन्यस्याच्यात्म कुर्वाणे।

B reads आमिनाने अन्योन्यस्याच्यात्म कुर्वाणे।

N ii. 22 A reads प्रथम इति सुखानाम प्रतमो मवति । क्लावमनारिषम् । विकर्त्तने मेधानो विकर्त्तमेन मेधानामुद्य वायति ।

B reads प्रथम इति सुखानाम प्रतमो मवति । विकर्त्तमेन मेधानामुद्य वायति ।

N iii. 8. A reads अपगामिन्यो मवलीति वापगामिन्यो मवलीति वापका रिष्णो मवलीति वापकारिष्णो मवलीति वापगा मवलीति वापकारिष्णो

B reads अपगामिन्यो मवलीति वापगामिन्यो मवलीति वापकारिष्णो मवलीति वापगा मवलीति वापकारिष्णो

N iii. 10 A reads आपद्यविति । उपद्यविति तत्त्विदित्यग्निकवधयोः

B reads आपद्यविति । तत्त्विदित्यग्निकवधयोः

N iii. 15 A reads को चां गवने विधवेष देवरम् । देवर कपाटु द्वितीयो पर उच्चरी । विधवा विधवाका मवति ।

B reads को चां गवे विधवेष देवरम् । विधवा विधवाका मवति । In this particular case it is obvious that the passage देवर कपाट् &c. is an interpolation, for as the words stand in the first line, Yaska would naturally give the etymological explanation of विधवा first and then of देवर, not vice versa. As a matter of fact he does so after explaining विधवा he says देवरो दीप्तिकम् । Thus would have been absurd if the rendering of A represents the original.

N iii. 16 A reads प्राप्त्वा इव वृपत्वा इवेति । वृपत्वो वृपत्वीनो मवति वृपा गीनो वा ॥१६॥

B reads प्राप्त्वा इव वृपत्वा इवेति ॥१६॥

N iii. 10 A reads निर्णीतान्तहित पद । निर्णीत वसात् । निर्णीतं मवति ।

B reads निर्णीतान्तहित पद् ।

N ii. 2 A reads मर्यादा चात । मर्यादा मर्यादीयते । मर्यादा मर्यादिनो विमाणः ।

B reads मर्यादा चात । मर्यादा मर्यादिनो विमाण ।

N iv. 10 A reads लक्ष्मी लामादा लप्यादा लप्यत्वादा लाम्यादा

B reads लक्ष्मी लामादा लप्यादा लाम्यत्वादा

N iv. 13 A reads ईर्माना समीरिताना सुसमीरिताना पृथ्वत्वा वा ।

B reads ईर्माना समीरिताना पृथ्वत्वा वा ।

N iv. 15 A reads कमा कमनीया सवति । क्लृप्तं मेतवेति वा । कमनीयानीयत इति वा । कमनीया ।

B reads कमा कमनीया सवति । क्लृप्तं मेतवेति वा । कमनीया ।

N iv 19 A reads उदका हृ उच्चते । लोका हराख्युच्यते । अस्तगहनी हृसो उच्चते ।

B reads उदका हृ उच्चते । लोका हराख्युच्यते ।

N v 3 A reads पानेरिति वा स्थाशनैरिति वा सर्वनैरिति वा ।

B reads पानेरिति वा स्थाशनैरिति वा ।

N v 12 A reads तृप्रप्रहारी चिप्रप्रहारी छप्रप्रहारी ।

B reads तृप्रप्रहारी ।

N v 26 A reads जिङ्हा कोकुवा । कोकूयमाना वर्णासुदतीति वा । कोकूयते वा स्थाप्त्वद्कर्मणः ।

B reads जिङ्हा कोकुवा । कोकूयमाना वर्णासुदतीति वा ।

N vi 8 A reads जिगर्ति गिर्तिकर्मा वा गृह्णातिकर्मा वा गृह्णातिकर्मा वा ।

B reads जिगर्ति गिर्तिकर्मा वा गृह्णातिकर्मा वा

N vi 16 A reads अमवत सर्वेऽथगमनेनेति वाऽथगरणेनेति वाऽथसंपादिन इति वा ।

B reads अमवत सर्वेऽथगमनेनेति' वाऽथसंपादिन इति वा ।

N vi 33 A reads शीर्थते विठे । विठभलरिषम् । विठं वीरिटेन व्याख्यातम् ।

B reads शीर्थते विठे । विठं वीरिटेन व्याख्यातम् ।

N vi 32 A reads तुन्द इषुर्मवति विन्दो वा मिन्दो वा भथदो वा ।

B reads तुन्द इषुर्मवति मिन्दो वा भथदो वा ।

N vi 33 A reads कृदूपे अर्द्दनपातिनी गमनपातिनी शब्दपातिनी दूरपातिनी वा भर्मर्ण्यद्दनवेधिनी गमनवेधिनी शब्दवेधिनी दूरवेधिनी वा ।

B reads कृदूपे अर्द्दनपातिनी गमनपातिनी वा भर्मर्ण्यद्दनवेधिनी गमनवेधिनी वा ।

Instances might be multiplied, but the above examples suffice to show that A has been much more tampered with than B.

Fortunately, as has been said above, Durga repeats every word of the *Nirukta* in his commentary, so that the text of the *Nirukta* 'in toto' can be reproduced from his commentary alone. This commentary therefore serves the purpose of a manuscript of the *Nirukta* and supplies valuable information about the condition of the text in its author's time. Durga does not recognize the *parisista* as an integral part of the *Nirukta*, as in fact he is even unaware of its existence. Thus his commentary preserves the text of the *Nirukta* as current before the addition of the *parisista*. Further, it derives great value from the fact that Durga displays critical judgement in the adoption of readings in the text, while giving variants and adding critical notes on them. For example, in N 1 2, he reads अथगप्त् but

gives शुभपृष्ठ as a variant adding शुभपृष्ठस्तानामशुभपृष्ठस्तानामित्युमावपि पाठी वाहारं माधुप ।

Again, in N i. 12 he reads सविशातानि but gives सविशानानि as a variant, adding अप्यवा सविशानानि तानि सविशातानि तानि चेत्युमावप्यती पाठी ।

Again, in N iii. 15 he remarks अपि ए इत्यस्य निपक्ष्यमूर्च्छ्य दुर्भेदाद्यो न मुरायामित्यनेति गतार्थेति मन्यमाना केचिद्य निःम नाधीयते । अपरे पुनः समाधायात्रुक्तमीत्यमिति मन्यमाना एवमेव तिगममधीयते ।

Again, in N iii. 21 he reads अविनायि but gives अविनाय as a variant adding अन्ये स्वधीयते अविनाय नामेति । नियामविनाययित्वा नाम ।

Again, in N iv. 10 he reads स्तु बु अप्त् नामेति, adding अप्त् as a variant, adding मायेऽपि भूरियिप पाठ । (sic) अप्तियिप अमाद्यापाठ ।

Again in N vi. 2 he remarks निर्बे गा इत्यस्य केचित्युगम्य एता इति आप्यते ।

Again, in N vi. 4 he reads अवनायाम्, but gives अवमेनाम् and अनिनाम् as variants.

Again in N vi. 6 he reads पवस्यस्य but gives वीपस्य as a variant, adding वीपस्येत्यसेवे मन्यते । तत्पुलृष्टप्रमम् । पवस्यस्येति हि मायकारो निराह ।

Again on N vi. 21 he remarks अक्षति प्रसाधनकर्म । मायकवीक इत्यनेन मतार्थतामस्य मन्यमानो मायकारो नियमं नाधीति । केचित्यनेति चेपमधीयते । दूस षो विचरित्वं 3.5.8.1

Again on N vi. 33 he remarks मायमय न सम्बिप्त अस्ति । तस्य सम्बन्धोऽनेत्य । ततो योज्यम् ।

This shows that Durga took pains to ascertain the correct readings and has handed down a sort of critical edition of the *Nirukta* as it existed in his time.

f 1 Three stages of interpolations.

We have thus manuscript materials which belong to three distinct periods.

(1) D i.e. the commentary of Durga, written before the edition of the *parisistas* and embodying the whole text of the *Nirukta* represents the earliest period i.e. about the thirteenth century A.D.

(2) B i.e. the manuscripts of the shorter recension represent a period later than D—when the *parisistas* were added, but not divided as yet into different chapters, and when the old orthography was still prevalent.

(3) A, i.e. the manuscript of the longer recension, represents a still later period when the *pariskatas* had been divided into chapters and the old orthography had gone out of use.

A collation of these three different recensions indicates that three distinct stages of interpolations in the *Nirukta* can be clearly traced. For example, let us take a passage in N 1 4. On collating D, B, and A, we find that the reading of D has been expanded in B, and that of B in A.

N 1 4 D reads आचार्यस्तिदिदं त्रूयादिति पूजाधाम् । दधितिदित्युपमार्थे । कुर्वमापाचिदाहरेत्यवकुत्सिते । तु इत्येषो

B reads आचार्यस्तिदिदं त्रूयादिति पूजाधाम् । आचार्य आचार धाहयत्याचिनोत्यर्थानाचिनोति तुष्टिभिति वा । दधितिदित्युपमार्थे । कुर्वमापाचिदाहरेत्यवकुत्सिते । कुर्वमापाः कुलेषु सोदन्ति । तु इत्येषो

A reads आचार्यस्तिदिदं त्रूयादिति पूजाधाम् । आचार्य कस्तात् । आचार्य आचार धाहयत्याचिनोत्यर्थानाचिनोति तुष्टिभिति वा । दधितिदित्युपमार्थे । कुर्वमापाचिदाहरेत्यवकुत्सिते । कुर्वमापाः कुलेषु सोदन्ति । तु इत्येषो

Another example for these three stages is supplied by N ix 2, as follows

D reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

मा नो भिन्नो वर्ण्णो अर्थमाधुरिष्ठ

B reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

अश्वो वोक्षा सुखं . . . इष्ठायेन्द्रो परि स्वं ॥

अश्वो वोक्षा सुखं वोक्षा । सुखभिति कल्पाण्णनाम । कल्पाण्णं पुर्णं सुहित भवति । मानो व्याख्यातः । तस्यैषा भवति ॥ २ ॥

मा नो भिन्नो वर्ण्णो अर्थमाधुरिष्ठ

A reads

अश्वो व्याख्यातः । तस्यैषा भवति ॥ १ ॥

अश्वो वोक्षा सुखं . . . इष्ठायेन्द्रो परि स्वं ॥

अश्वो वोक्षा सुखं वोक्षा । सुखभिति कल्पाण्णनाम । कल्पाण्णं पुर्णं सुहित भवति । सुहितं गम्यतीति वा । हसीता वा पाता वा पौलयिता वा । शेषमृच्छतीति । वारि वारयति । मानो व्याख्यातः । तस्यैषा भवति ॥ २ ॥

मा नो भिन्नो वर्ण्णो अर्थमाधुरिष्ठ .

It has been shown above that the list of etymologies increases as one passes from the text of B to that of A. In the same manner the list of etymologies increases in B as compared with D. The following are some examples

✓ i 4 D reads कुमापांचिदादैत्यपकुतिते । तु इतिपि

B reads कुमापांचिदादैत्यपकुतिते । कुमापा कुनेतु सीदति । तु इते
यी

D reads पया गापा देते । प्रापा पग्या ।

B reads पया गापा देते पातापना भद्रति । गापा पग्या ग्रन्तो र्णा ।

✓ i 7 D reads वृहपटेम स्त्रिदेते । वृहदिति महतो गामपिष्यम् ।

B reads वृहपटेम स्त्रिदेते । भगो भशते । वृहदिति महतोनामपिष्यम् ।

✓ ii 22 D reads वृद्युक्तिपृदकनाम ग्रन्तकमयो भृग्यते र्णा ॥११॥

B reads वृद्युक्तिपृदकनाम ग्रन्तकमेणो भृग्यते र्णा । तुरीये पृष्ठाते
पूर्वते र्णा ॥१२॥

✓ ii 26 D reads

तस्य दर्यं प्रसवे याम उर्वो ।

मत्याभ्यायानात् आजुयुष ॥१७॥

B reads तस्य दर्यं प्रसवे याम उर्वो ।

उर्वो उर्वो तुष्टोतेरित्यार्तवान् ।

मत्याभ्यायानात् आजुयुष ॥१८॥

✓ iii 18 D reads मिंहं भद्रनात् । भैपूष्य र्णा हस्ते मंहाय हस्तीति र्णा ।

B reads मिंहं भद्रनात् । हिस्ते र्णा भादु विपरीत्य । भैपूष्य र्णा हस्ते
मंहाय हस्तीति र्णा ।

✓ i 4 D reads गर्या अकुलयो मवति । गर्या इप्य गर्वम्य ।

B reads गर्या अकुलयो मवति । पवति कर्माणि । गर्या इप्य गर्वम्य ।

✓ i 23 D reads

उद्याष्टो चयापत चमपात् ।

इति पवस्याम् ॥२३॥

B reads उद्याष्टो चयापत चमपात् ।

इति पवस्याम् । उद्यतिरकर्मक ।

चयापि मयमावस्तपयते ।

गमनामन्यके समे ॥२३॥

MS C 1 agrees with B except that the last line नमन्तामन्यके समे is omitted

N vi 3 D reads

उद्धृ रचः सहमूलमिष्ट ।
वृच्छमध्यम् । प्रतिशृणीह्यथम् ।

B reads

उद्धृ रचः सहमूलमिष्ट ।
मूलं मोचनादा मोपणादा मोहनादा ।
वृच्छमध्यम् । प्रतिशृणीह्यथम् ।

N vi 8 D reads देवो देवान्प्रत्यक्ताया छपा कल्पतथा ॥ ८ ॥

B reads देवो देवान्प्रत्यक्ताया छपा । छपा छमुतर्वा कल्पतर्वा ॥ ८ ॥

N vi 24 D reads गल्दा धमनयो मवन्ति ।

A reads गल्दा धमनयो मवन्ति । गलनमात्र धीयते ।

B omits it altogether

N vi 28 D reads अन्या किल कल्पेव द्युता लिपुजेव वृचम् ।

B reads अन्या किल . . . कल्पेव द्युक्तं लिपुजेव वृचम् । लिपुग । प्रतिर्मवति लीयते विमग्नतीति । प्रतिर्वर्णाच्च सधनाच्च ततनाच्च ।

f 2 Parallel instance of Servius, commentator of Virgil

Thus the stages of interpolation at different periods can be traced. The principle of the 'best MSS' is obviously inapplicable in this case, for none of the manuscripts can be called the best. All that is available is the best manuscript of each family, and the best plan, under the circumstances, would be to place all the three families side by side. Fortunately it is possible to do so, for the successive interpolations from one family to another are invariably the amplifications of the text of a shorter recension, and are thrust between sentences wherever the text could be so enlarged with impunity, as, for instance, in multiplying the number of etymologies and attributing them all to Yāska. I have, however, distinguished the evidence of Durga's commentary from that of the manuscripts of the *Nirukta*, although Durga's commentary is very important for supplying such valuable evidence for the history of the text of the *Nirukta*. The relation of the shorter to the longer recension is shown by the use of square brackets, which contain the additional passages of the longer recension, while the relation of the shorter recension to the text preserved by Durga is indicated by foot-notes. An analogous example is furnished by Latin literature. The text of Servius, commentator of Virgil, shows a similar threefold amplifica-

tion the three stages of interpolation being pointed out by Thilo in his edition. I think the text of the *Virukta* reproduced from Durga represents the archetype as closely as it is possible to restore it with the help of the present materials. I have collated¹ sixteen manuscripts myself besides taking into account fourteen manuscripts collated by Roth and eight by the editor of the *Virukta* in Bib. Ind. Thus directly and indirectly the evidence of about forty manuscripts has been available for this edition and the text may therefore be regarded as more or less settled.

g Commentators of Yaska.

Although from an early period Yaska's work has been recognized as one of the most important readings by the orthodox tradition of literary India he unlike Panini has not had many commentators. This does not mean that he had few followers or that his speculations did not dominate the thought of succeeding generations. On the contrary he has been acknowledged to be the pre-eminent authority on etymology. Hence (at first sight) it seems rather inexplicable that his work should have been commented upon by so few people. One reason of this paucity is that Yaska's work itself is a commentary and not an independent treatise hence it did not stand in need of much elucidation. Secondly it is written in classical Sanskrit prose and notwithstanding its somewhat archaic and *terto style* is easily intelligible to the reader no compared for instance with the nomenclature of Panini consequently there was not much demand for further comment. Yet three commentators at least, are known to have elucidated Yaska's work.

(1) Ugra is mentioned as a commentator on the *Virukta* by Aufrecht in his *Catalogus Catalogorum*.² But no other information about his personality the character of his work and the time when he lived is available. No reference is made to him by any of the other writers in the same field.

(2) The second commentator is Skandashami mentioned by Devanārijayajvan.³ A manuscript of his work exists in the Bibliothèque Nationale Paris⁴ and a friend of mine from Lahore has recently informed me that he has obtained a complete manuscript of his commentary.

¹ Since then on my visit to Paris I have been able through the courtesy of Professor Sylvain Lévi to examine the *Virukta* manuscript in the Bibliothèque Nationale Nos. 257-61, described by Calot in the *Ordonnance des Manuscrits* *Supplément* et *Table*, pp. 52-60.

² All of them, except the first collated by Roth, belong to the nineteenth century. They

all present the text of the longer recension and do not afford any other variants. The contents of Nos. 263 and 264 is Durga's commentary which comes to an end with the twelfth chapter.

³ Vol. I, p. 297.

⁴ See Bib. Ind. ed., vol. I, pp. 2-4.

⁵ Loc. cit. (Aufrecht).

(3) But the most important of all these commentators is Durga. He seems to be later than Devarājajayavān who is familiar with the then extant commentaries on the Vedas, the *Nighantu*, and the *Nirukta*, and who does not mention Durga in the long list of the authorities used by him for the purpose of his own work. Although a conclusion based on the argument of silence is not cogent, yet in this particular case, it is justified to assume that Durga is not referred to because he was posterior to Devarāja, hence Durga would also be later than Skandasvāmī. Durga's commentary is published, and has superseded the works of his predecessors. His work is important for two reasons (1) he is the last of the commentators, and therefore represents the fullest development of the traditional interpretation of the *Nirukta*, (2) the very fact that it has survived at the cost of earlier commentaries indicates its importance. We shall therefore examine his work somewhat in detail.

Date of Durga

It has already been pointed out that in all probability he is later than Devarājajayavān, though this assumption hardly helps us, for the date of Devarāja himself is not known. However, Durga's lower limit can be determined almost with certainty. A manuscript¹ of his commentary in the Bodleian Library is dated 1387 A.D. The date is genuine and is accepted as such by Professor A. B. Keith.² The manuscript was copied at Bhrgu Ksetra in the reign of Mahārānā Durgasimhavijaya. Thus he could not be later than 1387 A.D. It is difficult to identify any particular site with Bhrgu Ksetra, but probably it was situated somewhere between the Sarasvatī and the Jammā. As Durga wrote his commentary in a hermitage near Jammu, a place not easily accessible in the absence of modern means of communication, the migration of the MS of his commentary to Bhrgu Ksetra presupposes the lapse of sufficient time in order to account for the spreading of his fame as a commentator from the isolated heights of Jammu to the plains of Bhrgu Ksetra. It will not be far from the truth, therefore, to place Durga about the thirteenth century A.D.

Durga does not speak of any predecessors by name nor does he leave any clue as to the sources of his own commentary. Unlike Devarājajayavān, he does not give the slightest information about himself or the general state of the *Nirukta* during his time. That he wrote his commentary in a hermitage near Jammu is proved by the colophon³ on f. 132 v at the end of the eleventh chapter of the *Nirukta*, which runs as follows:

¹ MS. Wilson 475

Bodleian Library, vol. II, p. 108

² See Catalogue of Sanskrit Manuscripts in the

³ MS. Wilson 475

ऋग्वेदाय निष्ठागुरुतो वसुमार्गायमनिवासिन आपायमगपतुर्मिसिंहातो पोद्यमस्ता
प्राप्य च एव पादं ममाम । This shows that the full name of the
commentator was Durgavimla. The fact that he lived in a hermitage and
was addressed as *Uragavat* indicates that he was an ascetic and belonged to
some particular order of *Sannyāsa*. Further he is a descendant of the
family of the *Vasiṣṭhas*. He does not explain the stanza RV III 63 23
quoted¹ by Yāska to illustrate the meaning of the word *lalham*, because
the stanza implies hostility to *Vasiṣṭha*. He says यथामित्राणम् एष च च
प्रसिद्धेष्यो चक्षुः पद्मे प्रकाशिष्यते । अताम् त निर्वनोमि । The stanza
in which this word (*lalham*) occurs is hostile to *Vasiṣṭha*. And I am a
descendant of *Vasiṣṭha* belonging to the *Kapiṣṭhala* branch hence I do
not explain the stanza. *

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Sāyana has the following note on it पुरा च मु विप्रामित्यग्निः युदानाम
प्राप्यमित्येति । स च वेदाधित वासिन विप्रामित्येति च मूल । विप्रामित्यु विष्वस्य
प्राप्यमामित्यसिंहमवपृष्ठ । इम अभिग्रामपृष्ठाः । ता च प्रो वसिष्ठा त गृह्णयन्ति ।

There was formerly a royal sage named Sudā, a disciple of Viśrāmita. Somehow he became an object of *Vasiṣṭha*'s hatred. Then Viśrāmita, in order to protect his disciple reviled *Vasiṣṭha* with these stanzas. These are the imprecatory stanzas. The *Vasiṣṭhas* do not pay any attention (lit. listen) to them². This corroborates Yāska's statement that there are stanzas which contain asseveration and imprecation only³.

Durga's commentary is important for it repeats every word of Yāska thus the text of the *Nirukta* in toto could be reproduced from Durga's work alone. As none of the manuscripts collated by me is older than the fifteenth century Durga supplies therefore evidence of a very valuable character for the textual criticism of the *Nirukta*. The number of variants attributed by Durga to his predecessors and his frequent remarks that the text is corrupt and that the right reading is to be discovered—all such cases I have pointed out in my notes,—indicate that there has been no unbroken tradition with regard to the handing down of the text of the *Nirukta*.

Further there seems to have been some sort of revival of the study of the *Nirukta* in the neighbourhood of Jammu in Durga's time, for it seems difficult to imagine that in an isolated place like Jammu Durga sat down to write his commentary simply for the love of writing a commentary. It is more reasonable to suppose that Durga accomplished this task in order

¹ The *Nirukta*, IV 14

edition of the *Nirukta* vol. II, p. 416. Cf
Muir Sanskrit Texts.

² Durga's Commentary on the *N* IV 14

⁴ X vii. 8.

³ Sāyana on RV III 63. Cf. Bib. Ind.

to meet the demand for a good text, elucidation of obscure passages, and amplification of Yāska's arguments, a demand which a revival of the study of the *Nirukta* had called forth. The examination of the manuscript of Durga's commentary, mentioned above, leads one to the conclusion that Durga did not live to complete his work and that he himself wrote his commentary up to the end of the 11th chapter only. This is indicated by a comparison of colophons in the manuscript which, at the end of the 7th-12th chapters, numbered as 12-17 by Durga consecutively from the five chapters of the *Nighantu*, are as follows

- (1) At the end of the 7th chap. on f. 50 r ॥ द्वादशोध्यायः ॥
- (2) " , 8th chap on f 70 v. ॥ द्विनिष्टत्वृत्ती चयो . . . ध्यायः ॥
- (3) " , 9th chap. on f 86 v ॥ नृज्ञधीया निष्ट . . . समाप्तः ॥
- (4) " , 10th chap on f. 112 ॥ नृज्ञ . . . पंचदशोध्यायः समाप्तः ॥
- (5) " , 11th chap on f 132 v. ॥ नृज्ञधीयां निष्टत्वृत्ती जंवूमा-
र्गाअभनिवासिन आचार्यभगवहुर्निष्टिहत्ती षोडशस्त्राध्यायस्त्र चतुर्थः पादः
समाप्तः ॥

A comparison of these five colophons shows that the first four do not contain any reference to Durga by name nor to his honorific titles, which fact implies that they were written by Durga himself, while that at the end of the 11th chapter was added by some disciple, who speaks of Durga as an *ācārya* and addresses him as *bhagavat*. Durga could not have appropriated these titles himself unless he was very vain. Another point in favour of the fifth colophon being written by a person other than Durga is that while the first four colophons say that such and such a chapter has come to an end, the fifth remarks that such a *pāda* of that chapter has come to an end. The colophon at the end of the 11th chapter is the final inscription and as such should have been placed at the end of the 12th chapter, where no such description is found, the colophon there, on f. 150 r, being ॥ सप्तदशस्त्र
चतुर्थः पादः ॥ This leads one to the conclusion that Durga himself wrote his commentary up to the end of the 11th chapter, whose colophon was added by a disciple who also wrote the commentary on the 12th chapter, and faithfully refrained himself from adding the name of Durga in the colophon at the end of the 12th chapter. MS Mill 142, dated A D 1839, and described in the *Catalogues of Sanskrit Manuscripts in the Bodleian Library* by Keith,¹ also preserves the final inscription at the end of the 11th chapter, while on f 123 v, at the end of the 12th chapter it simply ॥५४॥ सप्तदशस्त्र चतुर्थः पादः ॥ It is also to be noticed that in this manuscript

¹ Vol ii, p 108

as well, the word *adhyāya* only is used in the earlier colophons while *pāda* makes its appearance in those at the end of the 11th and the 12th chapters. Another point of minor importance may also be adduced in this connection i.e. the manuscripts have the following *shloka* at the end of the 12th chapter

स्यमित्रे यथा कामी करोत्यविवेदितम् ।
द्वीपमप तथा ग्रावेद् ग्रावेद्यकियाम् ॥

As Durga is shown to be a hermit to ascribe these verses to him will be highly inappropriate

Durga and the Purāṇa

Both the published editions of Durga's commentary regard the commentary on the portions of the 13th chapter as an integral part of Durga's work. But the MS. Wilson 475¹ dated 1387 A.D., and MS. Mill 142¹ dated 1839 A.D., do not contain the commentary on the 13th chapter. In both these manuscripts the commentary is completed at the end of the 12th chapter and the MS. Mill 142, expressly say that the work is finished

। समाप्ते यतः ॥

Moreover the 13th chapter was not added to the *Āśrakta* by Durga's time as is proved by his remark in the introductory part of his commentary

अथ एव तत्त्वादित्यान्विती मात्रमेव ।
न विद्यमाद्यत्वं समाप्तं समाप्तम् ॥

And this (the *Āśrakta*) is its (the *Āśrakta*) amplified commentary consisting of twelve chapters whose first sentence is "a list has been handed down by tradition". Hence the commentary on the 13th chapter was written at a later period and attributed to Durga by some disciple or follower of his.

Yāska's contributions to Etymology, Philology, and Semantics.

1. Date of Yāska.

History is the one weak point of Sanskrit literature being practically non-existent. Not a single systematic chronological record has survived and so complete is the lack of any data to guide us in this matter that the dates of even the most famous Indian authors like Pāṇini and Kālidāsa are still subject to controversy. Yāska's date cannot therefore be determined with absolute certainty. One can arrive at a relative date

¹ This evidence is, however, inadequate. To make the case plausible, it must be corroborated by the internal evidence i.e. the difference of style, treatment &c. With this

view I am now systematically examining and comparing the commentary on the twelfth with that of the preceding chapters. Later on I shall add the result of my examination.

only by bringing together the isolated pieces of information supplied by archaeological finds, literary references, and accidental mention of known historical or political events. This evidence, however, is not conclusive, and is differently interpreted by various oriental scholars. There is a great difference of opinion among them about the precise date of Yāska, but at the same time there is also the unanimity which sets down his lower limit as not later than 500 B.C. As this limit has not been questioned so far (while his upper limit is carried as far as 700 B.C.), it may therefore be safely assumed that Yāska lived at least about a century earlier than Plato. Both Yāska and Plato sum up as it were the results of their predecessors in philological and etymological investigations in the *Nirukta* and the *Cratylus* respectively. Both stand pre-eminent with regard to their age, and have dominated the thought of succeeding generations in their respective countries. Yāska's work is important for the history of philology and etymology. And as the representative record of the researches of ancient Indians, it is of considerable interest for a comparative study of the Indian and Greek achievements in these two branches of knowledge in the earliest period of their history.

2 *Phonetic equipment of Yāska*

Before we proceed to examine, in detail, the principles laid down by Yāska for etymology, or his speculations in philology, it will be worth while to inquire whether Yāska was a properly qualified person to undertake the task, i.e. whether he possessed any knowledge of sound-laws, or, in other words, whether he received any phonetic training, and of what sort? As has already been pointed out, historical and biographical records about ancient India do not exist, or at least, if they existed, have not survived. Nothing definite is, therefore, known about the life of Yāska, nor about the period in which he lived, nor about the educational system which then prevailed. In the absence of such records it is therefore extremely difficult to ascertain the worth of his qualifications, or the extent of, and his familiarity with, sound-laws. Yet some indirect information can be pieced together by collecting a few isolated data capable of throwing some light on the subject. In the first place, Yāska is acquainted with a vast amount of Sanskrit literature. The numerous exemplary quotations occurring in the *Nirukta* conclusively show that he knew the Rg-veda, the Sāma-veda, the Atharva-veda, the Yajur-veda, and their *pada-pāthas*, the *Taittirīya Samhitā*, the *Maṇtrāyāni Samhitā*, the *Kāthaka Samhitā*, the *Aitareya Brāhmaṇa*, the *Gopatha Brāhmaṇa*, the *Kausītaki Brāhmaṇa*, the *Satapatha Brāhmaṇa*, the *Prātiśākhyaś*,

and some of the *Upanigads*. The full list of all the works known to him is given in the Appendix. This shows that Yaska was a man of comprehensive knowledge and vast reading. Secondly he refers to and quotes the opinions of the various schools of thought which existed in his time i.e. the school of etymologists, the school of grammarians, the school of ritualists the school of legendists, the school of *Maiddnas* (i.e. specialists, in primary causes). Further he discusses and criticizes the views of many authorities—his predecessors and contemporaries. The full list of these is also given in the Appendix. The mention of eminent scholars and schools of thought presupposes specialization in their respective departments of knowledge which implies some uniform system of training and a sufficiently high order of education extending over a long period. Otherwise it is difficult to conceive how these various schools could have come into existence at all. Thus it can be assumed without much doubt that Yaska had received some kind of training in one, or more than one of these schools. He discusses the doctrines of the schools other than his own and thus seems to have acquired a general familiarity with them to *ie alio* to do so. Thirdly he distinctly mentions the *prabhākyas*, i.e. phonetic treatises which record the researches made by ancient Indians in the phonological and the acoustic aspects of Phonetics. These treatises themselves presuppose the existence of the *prati-pañcas*, i.e. the word texts which give every word of the language in its isolated state, i.e. free from the euphonic combinations, and analyse compounds into their component elements. Gradually by the time of Yaska, a strong phonetic feeling had come into existence as is evident from the scientific arrangement and classification of the Sanskrit alphabet. This shows that Yaska was furnished with some phonetic equipment such as the state of the scholarship of the time permitted him to acquire. This view is supported by the fact that Yaska is familiar with and recognizes the following phonetic phenomena (1) Syncope as in वृग् (they went) from the root गम् (to go) (2) Metathesis as in वृक्षः a drop from वृत् (to drop) वृग् (rope) from वृत् (to emit) and तर्कुः knife from तर्तु (to cut) and so on, (3) Anaptyxis as in वायर् from the root वस् (to throw) वार् (door) from the root वृ (to cover) मृद्या from the root मृद् (to fry) &c., (4) haplography as in गृष्म = *tri* + *rga*, i.e. three stanzas¹. He is also acquainted with assimilation and has noticed an example of prakrtization in the Rg veda while explaining ग्रेष्म by ग्राष्म (N v 24). For the detailed account of his observations on phonetic phenomena see Chapter II sections

¹ All these words are found in the Nirukta II 1 2. I have cited examples furnished by Yaska himself.

1-2 From what has gone before, it may be concluded that Yāska was a man of extensive reading, that he had pursued a systematic course of study, and that he was furnished with some phonetic equipment. This conclusion is further supported by the fact that his explanations are pervaded with a rationalistic spirit and devoid of the mystifying or supernatural element, a characteristic of the ritualist and the *pariṇāyaka* school, cf e g Yāska's explanation of *Vṛtra*. He is altogether free from fanaticism, bigotry, and intolerance when he meets Kautsa's adverse criticism of what he believes to be the revealed hymns, but gives rational answers to the various points of objection. He is actuated by a scientific spirit even when he is dealing with gods. Thus, for instance, he classifies gods into various groups, i e the terrestrial, the atmospheric, and the celestial according to the sphere of their activity, and assigns definite functions to each. Yāska's classification of gods has nothing corresponding to it in the mythologies of other nations. Further, his treatment of synonyms and homonyms is also scientific. At first he attributes a particular meaning to a particular word, and then supports his assertion by quoting a passage, generally from the Vedic literature, in which that word is used in that particular sense. Whether or not one agrees with him in attributing particular meanings to particular words, it cannot be denied that his method is scientific and, notwithstanding his remote antiquity, surprisingly modern. This scientific spirit, so evident in the *Nirukta*, could be developed by a scientific training only. In the absence of any definite information, the preceding statement will, I think, give some indication as to Yāska's qualifications to undertake the task which he set before himself.

3 *Importance of Etymology.*

Taking both the East and the West together, Yāska is the first writer on etymology. He is also the first to treat it as a science by itself. According to the orthodox Indian tradition, the *Nirukta* has, for a long time, been recognized as a treatise which deals specially with etymology. But the claim of Yāska is not based on this recognition. He has enunciated his doctrines in the *Nirukta*. His remarks on the importance of etymology may sound very commonplace to us, but probably appeared to have the same profoundness of wisdom when they were first uttered about 2,500 years ago, as President Wilson's fourteen points for the modern political world. His arguments for etymology are summarized as follows.

(1) Etymology is essential for the proper understanding of the Vedic texts

- (2) Etymology is the complement of grammar¹
- (3) Etymology is necessary for the analysis of the *samhitā* into the *pada-pāṭha*, and of words into their component elements.
- (4) Etymology has practical utility for it enables one to discover the primary deity of a stanza which bears the characteristic marks of more than one deity and thus helps to perform the sacrifice with perfection.
- (5) Etymology is a science, and should be studied for its own sake for knowledge is commanded, and ignorance is condemned (Chapter I sec. 15-17).

4 Principles of Etymology

Yaska's fundamental notion about language is that all words can be reduced to their primordial elements which he calls roots. With this idea he lays great emphasis on the point that as every word can be traced to an original root, one should never give up a word as univerifiable. His first general principle is, One should give the etymological explanation of words whose accent and grammatical form are regular and are accompanied with a radical modification in the usual manner i.e. in accordance with the laws of phonology. One would hardly question the derivation of **पापा** from **पा॒प्** to cook or of **पापा** from **पा॒प्** to read or of **पो॒प्** from **पु॒प्** to know or of **भेद** from **भेद्** to break and so on. It should be observed that Yaska recognized the importance of accent and accords it a due place in his principle. It is obvious that the above-mentioned rule is limited in its scope, for only a comparatively small number of words can fulfil the conditions therein laid down. Yaska therefore strikes a note of warning and says that a disproportionate importance should not be attached to grammatical form, for the rules of grammar are not universal like laws of nature and have many exceptions, adding that one has also to take into consideration phonetic phenomena such as syncope, metathesis, haplogy, anaptyxis, assimilation &c. His second principle is that in case the accent and grammatical form are not regular and are not accompanied with a radical modification, one should always take his stand on the meaning of the word and endeavour to derive it from some similarity of form or if there is no such similarity of form, even from the similarity of a single letter or syllable. Thus, according to Yaska, one should not be afraid to derive, **दोि**, **दा॒**, **दो॒ष** **दुष**, &c. from **देव॑र्** to owe or **िष्ट** (sacrifice) from the root **यज्** (to sacrifice), on account of the apparent dissimilarity of their form. Comparative philology furnishes the best examples to illustrate Yaska's remark that often there is hardly any resemblance between a word and its original source, i.e. its primitive

¹ The *Mojo* winged-leafmen *syberianus* Adh. *sp.* N. L. 15

and derivative forms Cf. IE **penque*, Skt. *pañca*, Zend *pañca*, Gk *πέντε*, Lat *quinq̄ue*, Lith *penkė*, Goth *fimf*, Germ. *funf*, OE *fif*, Eng *five* Again, French *larme* and English *tear* have only *r* in common, both being otherwise quite different from their original source **dakru*, which assumed an Anglo-Saxon form *tear*, and a primitive Lat *dacru* The Eng *ewe* and Lat *ovis* have nothing in common, and each has exclusively preserved some parts of their original **ovnis* Eng *four*, Germ *vier*, have only *r* in common with Gk *τέτταρες* Eng *quick* (orig ‘alive’) has only *i* in common with Gk *βίος* (life) Eng *sit*, and Gk *hed* (*έδρα*, ‘seat’) have nothing in common, and each has preserved one exclusive part of the original **sed* Again, cf IE **ghans*, Skt *hamsa*, Gk *χήν*, Lat *anser* (for *hanser*), Germ *Gans*, OE *gōs*, Eng *goose*

But the application of this rule by an incompetent person gives rise to grotesque results, many such cases are supplied by the *Nirukta*, e g Śākatāyana's derivation of *Sat-ya*, the *ya* of which he formed from the causal of *i*, and *Sat* from *as*, ‘to be’ Yāska foresaw the danger of the misuse of his principle So after laying down his rule, he adds a note of warning He urges that single words isolated from their context should not be thus derived, for without a knowledge of the context, it is often difficult to know the precise meaning of a word He recommends that derivations should not be explained for a person not acquainted, or not well acquainted, with grammar, and not for one who has not studied etymology as a pupil He says, ‘One should indeed explain derivations for one's own pupil who has been in residence studying etymology or for one who is capable of understanding, for the intelligent and for the diligent’ N 11 3

The third principle of etymology laid down by Yāska is that one should derive words in accordance with their meanings ‘If their meanings are the same, their etymologies should be the same, if the meanings are different, the etymologies should also be different’ (N 11 7)

‘ This principle is on the whole sound, for in every language there occurs the phenomenon that words of different origin often assume the same form For instance

Skt *Akta* derived from the root *aj* means ‘driven’

” ” ” ” *añj* ” ‘besmeared’
Aja ” ” ” ” *aj* ” ‘driver’

” = *a-ja* ” ” ” ” *jan* ” ‘not born’

Anista = *an-ista* from √*is* means ‘unwished’

, = *an-ista* √*yaj* ” ‘not sacrificed’

Anudāra = *an-udāra* means ‘a niggardly man’

Skt *Anuddha* = *anu-ddha* means followed by a wife

= *a putana* = without air

Aputana = *apta vana* = a grove

" = *a medha* = not dressed

Arastha = *arasa-dha* = resting place

English *Abode* From abide meaning delay or dwelling place

Abode OE. *alead-an* connected with the primitive verb *leadan* meaning prognostication of *foretold*

Abound OFr. *abondre* al under *abonder* Lat. *abundare* meaning to be plentiful

" = *a-bound* meaning to get limits to

Admiral OFr. *amiral* derived from the Arabic *amir-al* latinized in various ways and a modified according to popular forms meaning a naval officer

" A by form of a *Imiralle* OFr. *amiralle* Lat. *a mirabil-um* meaning exciting admiration

Adust Lat. *adustus* Fr. *adust*, meaning scorched

" = *adus* meaning in a dry condition

Alight OE. *alit* OHG. *alit* Goth. *alit* meaning possession

" OE. *al alicit* OHG. *alit* *alit* *de* MHG. *alit* meaning anything, whatever

Ally OFr. *alle* Lat. *allus* meaning a small fruit a berry

" Fr. *alle* Lat. *allus* meaning an indentation of sea into land or of land into the sea

" OFr. *alle*; Lat. type *allus* meaning the division of a barn

OFr. *bay* It. *bada* Lat. *budere* to open the mouth meaning barking or baying

" Cf. ON *bigr begga* to push back meaning an embankment or dam

" Short form of *bay-seller* meaning the second branch of a stag's horn

" Fr. *bay* Lat. *badius* meaning a reddish brown colour

Beak Fr. *bec* It. *becce* Sp. *bico* Late Lat. *beccus* meaning a bird's bill

" A justice of the peace

" A variant of *beek* to warn

Bear OE. *beru* OHG. *bero* Mod. G. *ber*, cf. ON *bjorn* Lat. *ferus* meaning an animal

" OE. *byre* cf. Goth. *buriens* meaning barley

" OE. *ber* and OHG. *ber-an*, ON *ber-a* Goth. *buri-an*, Lat. *fer* Ok. *þep* Skt. *bhar* meaning to carry

English *Dole* derived from French *deoul* means 'grief'

„ related to Teut *deal*, Ger *Teil* means 'portion'

Fame Fr *fame*, Lat *fāma* (report), Gk *φήμη*, meaning 'public report'
 „ Fr *farm*, Lat *fames*, cf OFr *afamer*, meaning 'want of food, hunger'

„ Obsolete form of *foam*

Fast OE *fæstan*, OHG *fastēn*, ON *fastu*, Goth *fastan*, meaning 'to abstain from food'

„ ME *fest*, ON *fest-i*, meaning 'a rope'

„ Fr *faste*, Lat *fastus*, meaning 'arrogance'

Fold OE *folde*, OLG *folda*, ON *fold*, related to **felþu*, 'field', meaning 'ground'

„ OE *fealdon*, OHG *fuldan*, ON *falda*, Goth *falþan*, OTeut **falþan*, cf Lath *pleta*, Gk. *δι-παλτος*, meaning 'to arrange one thing over another'

„ OE *falæd*, Mod LG *falt*, meaning 'an enclosure for domestic animals'

„ ME *fald*, OHG *falt*, ON *fald-r*, meaning 'a bend or ply'

Hound OE *hund*, OHG *hunt* (d-), Goth *hunds*, ON *hundr*, Gk *κύων*, *κυν*, Skt *śvan*, meaning 'dog'

„ „ ME *hūn*, ON *hūnn*, meaning 'a projection'

Seal OE *siol*, OHG *selah*, ON *sel-i*, meaning 'an animal'

„ OFr *seel*, It *suggello*, Lat *sigillum*, meaning 'a device'

Sound Derived from Fr *son*, Lat *sonus*, means 'noise'

„ OE *sund*, means 'strong'

„ Fr *sonder*, Lat *subundare*, means 'testing depths'

French *Air* Gk *ἀήρ*, Lat *āer-em*, Sp *aire*, meaning 'the gaseous substance which envelopes the earth'

„ OFr *aire*, meaning 'disposition'

„ It *aria*, meaning 'melody'

Champs Lat *campus*, It *campo*, Sp *campo*, meaning 'field'
 „ OFr *cant*, meaning 'side'

Chère Feminine of *cher*, 'dear'

„ Gk *χαρά*, 'face'

Cousin, -e Lat *consobrinus*, It *cugino*, -a, Sp *sobrino*, -a, Ptg *sobrinho*, -a, meaning 'a relative'

„ Lat *culicinus*, meaning 'an insect'

Devant Preposition meaning 'before'

„ Ptg participle of *devori*, 'to owe'

Feu Lat *focus*, It *fuoco*, Sp *fuego*, Ptg *fogo*, OFr *fou*, meaning 'fire'

French *Feu* Derived by Estienne and Scheler from Lat. *fatu* > *feu* > *feu* by Ménage from Lat. *felix* > *felicitas* > *felicitas* > *feu*, by Latré from OFr *fehu* > *feu* connecting with Lat. *fatutus* meaning dead

Fier Lat. *fidare* for (*fidere*) It. *fidare* Sp. and Ptg *fiar* meaning to put confidence

Lat. *ferus* It. and Sp. *fiero*, Ptg *fero*, meaning proud

Firme Lat. *firmus* ME. *ferme*, meaning firm cf. Skt. *✓dhr*
" Med. Lat. *firma* meaning, a farm

Franc Lat. *francus* It. *franco*, Sp and Ptg *franco* meaning free
" Meaning a French coin

Geste Lat. *gestus*, meaning gesture

" Lat. *gesta* It. *gesta* meaning heroic deed, poetry cf. *chanson de geste*.

Louer derived from Lat. *locare* means to let

" " " laudare means to praise

German *acht*. OHG *ahlo* MHG *ahlo* Goth. *ahlu* OE. *eahto* derived from an IE. root cf. Skt. *affan* Gk. *okto* Lat. *octo* Lth. *as-tūn* meaning eight

" OHG *ahla* MHG *ahla* OE. *aht* meaning proscription

Ball From *bellen* meaning barking

" MHG *bal* *ballen* cognate with OHG *ballo* MHG *balle* MR. *bal* *balle* OTent. **ballon* **ballon* of Lat. *folli* is, something inflated Fr *balle*, meaning a ball to play with

" Fr *bal* It. *ballo* Fr *baler* or *baller* Lat. *ballare* Gk. *βαλλειν* meaning a dance

Bauer OHG *bir* MHG *bir* LG *buur*, ON *bur* OE. *bur* dwelling of neighbour OE. *nēah-gebur* and *nach-bar* E. *borer*, OTent. **buro(m)* from Teut. *✓bū* IE. *✓bhu* cf. Skt. *bhu* (*bhami* earth) Gk. *φέω* Lat. *fut* (*futurus*) meaning bird-cage

" OHG *bilari* MHG *bilicere* cf. *Erbauer* *Ackerbauer* from the *✓bauen*, to cultivate Du. *bouwen* MHG., MDu *biven* meaning a peasant

Bulle MLG *bulle* MDu. *bulle* Du *bul*, *bol* ON *bole*, *bol* ME. *bole* (*boole*) cf. ME. *bole*, *bulle* and E. *bull*, *bullock* meaning a buffalo

MHG *bulle* OE. *bulle* E. *bull* Fr *bulle*, derived from Lat. *bulla* meaning a papal mandate

German *Geiseln* Pl of *geisel*, OHG *gīsal*, MHG *gīsel*, OE *gīsel*, meaning 'hostages'

„ A form of *geiszeln*, MHG *geiseln*, meaning 'to whip'

Kehren OHG *kēran*, MHG *kēren*, meaning 'to sweep'.

„ OHG *kēran*, MHG *kern*, meaning 'to turn'

Kiefer OHG *krenfurha*, MHG *krenboum* and the corresponding word to OHG **krenforhe*, cf *Kren* and *Föhre*, meaning 'Scotch fir, pine tree'

„ MHG *kiver*, *kivel*, *kivele*, OSaxon *kāflos*, OE *ceāfl*, meaning 'jaw'

Kiel OHG *kirol*, *chirol*, MLG *kēl*, *kil*, MHG *kiel*, OE *cēol*, OS *kirol*, meaning 'keel'

„ MHG *kil*, LG *quiele*, E *quill*, meaning 'a piece of reed or feather of a bird'

Laden OHG *hladan*, MHG *laden*, OS *hladan*, OE *hladan* Goth *(af)haljan*, E *lade*, meaning 'to load'

„ OHG *ladōn*, MHG *laden*, Goth *laþon*, OE *laðlan*, meaning 'shop'

Mandel MDu *mande*, OE *mand*, *mōnd*, E *maund*, meaning 'to count by fifteen'

„ OHG *mandala*, MHG *mandel*, OFr *almande*, also *amande*, *amandre*, cf Sp *almendra*, It *mandorla*, *mandola*, meaning 'almond'

Mark OHG *marka*, MHG *marke*, OS *marka*, OE *mearc*, meaning 'boundary'

„ MHG *mark*, MDu *marc*, ON *mork*, OE *marc*, Med Lat *marca*, *marcus*, Fr. *marc*, It *marco*, *marca*, meaning 'a coin'

„ OHG *marg*, *marag*, MHG *marc*, *marg*, OS *marg*, OE *meaz*, *meurh*, MDu *march*, *marg*, Mod Du *merg*, OTeut **mazgo*, cf AV *mazga*, Skt *māyjan*, meaning 'the soft fatty substance of bones'

Reis OHG *hrīs*, MHG *rīs*, ON *hrīs*, MDu Du *rijs*, OF *hrīs*, meaning 'twigs or small branches'

„ MHG *rīs*, MLG *rīs*, ME *rys*, OFr *ris*, It *riso*, Lat **orizum*, Gk *όρυζα*, cf Skt *vrīhi*, meaning 'rice'

Hindi *kāma* derived from Skt *hr* means 'work'

„ „ „ „ „ *kam* „ „ 'love'

Examples might be multiplied. It is clear that such words can be satisfactorily derived only with reference to their meaning, for being derivable

from more than one original source they are liable to be connected with the wrong root unless the derivation is based on the meaning. Yaska's rule is therefore sound. But in criticism of Yaska's rule, it may be remarked that words having the same origin, come to acquire different meanings. For instance Lat. *cup*(*cupido*) to desire and Skt. *kup* to be angry have the same common origin. Again, cf. IE. *klutōs*, Skt. *krutis*, Gk. *κλυτός*, Lat. (*in*)*clutus* OE. *hlud* Eng. *loud*. Yaska did not know any other language besides Sanskrit, his horizon was therefore necessarily limited, yet his familiarity with the two phases of the Sanskrit language, i. e. the Vedic and the classical, which is historically the development of the former and which in their relation to each other bear a close correspondence to that of the Ionic and the Attic tongues placed him on a better working ground than those who were not fully conscious of such historical development. There is no passage in the *Cratylus* for instance, showing that Plato realized that the Attic was historically the outgrowth of the Ionic language. On the contrary the following passage indicates that he was not aware of any such development.

5 Plato on Etymology

Soc. Yes, my dear friend but then you know that the original names have been long ago buried and disguised by people sticking on and stripping off letters for the sake of euphony and twisting and beduzening them in all sorts of ways. And the additions are often such that at last no human being can possibly make out the original meaning of the word.¹ Again Plato does not recognize that etymology has any scientific or even systematic basis. He does not seem to realize that derivation of words should be governed by some general rules. In addition to the above, I quote the following passage in support of my statement

Soc. Now attend to me and first, remember that we often put in and pull out letters in words and give names as we please and change the accents.² Evidently he did not attach much importance to accent. The only principle which can hardly be so called is contained in the following passage

Soc. And whether the syllables of the name are the same or not the same makes no difference, providing the meaning is retained, nor does the addition or subtraction of a letter make any difference so long

¹ Jowett *Dialogues of Plato* (3rd ed.), vol. I, p. 252.

² Ibid. p. 341.

as the essence of the thing remains in possession of the name and appears in it'¹

These three passages from the *Cratylus* indicate that Plato looked upon etymology as a compendium of individual conjecture which would justify Voltaire's famous satire that, 'Etymology is a science in which vowels count for nothing and consonants for very little', and Max Muller's well-known epigram that, 'a sound etymology has nothing to do with sound' The fundamental difference between Yāska and Plato is that the former distinguished roots from affixes and suffixes, i.e. the radical from the formative element, and hence was able to formulate general principles for analysing words into their constituent parts, the latter did not realize this distinction and consequently made conjecture the basis of etymology. It may be remarked, however, that Sanskrit is generally acknowledged to be more perspicuous than Greek, it was easier therefore to see this distinction in Sanskrit than it was in Greek, and besides Yāska had the advantage of inheriting this knowledge from a long line of predecessors who had made this discovery at a very early period. But Yāska's greatness, even if every one of his etymological explanations is proved to be wrong—as many are manifestly so,—lies in the fact that he is the first to claim a scientific foundation, and also the first to formulate general principles for etymology.

6 *Philological speculations of Yāska*

In two aphoristic rules, Yāska enunciates his view as to why articulate speech is given preference to other modes of expression, such as gestures, movements of hands and body, &c. He says, 'words are used to designate objects with regard to everyday affairs in the world, on account of their comprehensiveness and minuteness'² Durga, the commentator of Yāska, explains the term 'comprehensiveness', with regard to the psychological process involved in the apprehension of meaning through the instrumentality of the spoken word. He says that there are two phases of consciousness in the human mind, i.e. (1) the manifest, and (2) the unmanifest. When a person desires to express the manifest consciousness, his effort results in the exhalation of breath which modified in the various speech-organs produces the word. The word again pervades the unmanifest consciousness of the hearer, makes it manifest, and thus the meaning is apprehended³ Using philological terminology, we may express the same thing by saying that there are permanent word-records in the sub-conscious strata of the human

¹ Jowett, *Dialogues of Plato* (3rd ed.), vol 1, p 335

² The *Nirukta*, 1. 2

³ Durga on N 1. 2

mind. These word recepts are brought from the sub-conscious to the conscious state by articulated speech. It may be objected that what ever the psychological process may be the most important use of the word is to express and convey the meaning to another. In this purpose can equally be accomplished by other method such as gestures movements of hand, face and eyes. As if Yāka had anticipated this objection he adds the term *mnemonics* in his *śāḥṭiḥ*. Durga has the following comment. The movement of hand and the winking of the eyes, &c. are also comprehendible they will express the meaning and in this manner we will be save the trouble of solving grammar and the bulky Vedic literature. The gestures &c. are comprehensible but they are not mnemonic as they involve greater effort in production and are always indefinite. Even according Durga elaborate explanation of comprehensiveness Yāka's *apibhr̥ti* can mean only that we all are evil in the every day affairs of the world because they are capable of giving expression to every kind of meaning with their names. *badha* of *diffusion* and are produced with comparatively less effort. There seems to be no doubt that at the time of writing, the above mentioned opinion in Yāka had in his mind the alternative method of expressing only in use of gestures, &c. And his argument that words are preferred to gestures on account of the economy of effort has a strikingly modern note.

** Origin of Language*

Yāka is a follower of the school of etymology whose fundamental dictum is that all words are derived from original roots.¹ Gārgya and the followers of the school of grammarians do not agree with him.² There is also a short dissertation about *onomatopœia*.³ Aupainanyava maintains that there is no such thing as *onomatopœia* but Yāka holds that there are some words which are formed by the mere imitation of sounds of nature mostly the names of birds such as crow, partridge &c. but which can be derived otherwise also. It is surprising that in this connexion he does not mention the word *cuckoo*. Besides the names of birds he thinks that the following words are similarly formed. *hātā*⁴ a gambler, *dundubhi*⁵ a drum, *creśi*⁶ a crow, *krish*⁷ it makes a crow sound, *lyka*⁸ the former part of *lykādhi* a cock. According to Yāka, *onomatopœia* does not play any important part in the foundation of language. He discards

¹ Yāka I. 1.

² Rā. ix. 12.

³ Loc. cit.

⁴ Rā. ix. 11.

⁵ Rā. III. 18.

⁶ Rā. XII. 10.

⁷ Rā. v. 22.

therefore the so-called Bow-wow theory¹ As Yāska reduces all words to primordial roots, he may therefore be regarded as an adherent of the root-theory

This again affords a point of difference from the *Cratylus*, where Plato, in attempting to trace the origin of the sounds of the alphabet to the sounds of nature, considers onomatopoeia to be the most important factor in the formation of language. As an objection to his theory, it may be remarked that the objects with which men in primitive society are most familiar would be things like 'cave', 'pit', 'tree', &c., and the naming of these objects precludes all imitation of natural sounds. Words like 'digger', 'weaver', &c., would represent a higher stage of civilization²

8 Parts of Speech

Yāska says that there are four parts of speech noun and verb, preposition and particle³ At first sight, it seems inexplicable that an ancient author like Yāska should mention preposition as a part of speech and should ignore adverbs which historically can be shown to have been evolved at an earlier stage of the linguistic development than the former. The difficulty, however, disappears when it is remembered that prepositions in Sanskrit are seldom used to express case relations, but mostly serve as adverbial prepositions. With Yāska's division of speech into four parts may be compared the remarks of Dionysius of Halicarnassus, who attributes a similar classification to Aristotle

'Composition is a certain arrangement of the parts of speech'

These were reckoned as three only by Theodectes and Aristotle and the philosophers of those times, who regarded nouns, verbs, and connectives as the primary parts of speech. Their successors, particularly the leaders of the Stoic school, raised the number to four, separating the article from the connectives.⁴ According to Aristotle, 'Diction viewed as a whole is made up of the following parts the letter (or the ultimate element), the syllable, the conjunction, the article, the noun, the verb, the case, and the speech'.⁵

9 Aristotle's definition of Noun and Verb

Yāska defines the noun and the verb as follows 'A verb has *becoming* as its fundamental notion, a noun has *being* as its fundamental notion. But where both (i.e. *becoming* and *being*) are dominated by *becoming* as in a verbal noun), a *becoming* arising from a former

¹ Max Muller, *Science of Language*, vol. 1, pp. 407-17 ⁴ *Literary Composition*, ch. iii, Roberts's ed., p. 71

² See also Max Muller, *loc. cit.*

³ *Nirukta*, 1. 1

⁵ *Poetics*, 20 1456 b, Bywater's ed., p. 57

to a later state is denoted by a verb as he goes, he cooks &c, while the embodiment of the whole process beginning with the original and ending with the final conception which has assumed the character of being is denoted by a noun, as going, cooking &c¹. Further becoming has six modifications (1) genesis, (2) existence (3) alteration, (4) growth (5) decay and (6) destruction.² With these may be compared Aristotle's definitions of noun and verb. A noun or name is a composite significant sound not involving the idea of time with parts which have no significance by themselves in it. A verb is a composite significant sound involving the idea of time with parts which have no significance by themselves in it. Whereas the word man or white does not imply when walks and has walked in order in addition to the idea of walking that of time present or time past.³

In his definition of a verb Aristotle lays great emphasis on the idea of time but ignores the idea of action involved in it. His definition is therefore incomplete and states the element of lesser importance only for of the two ideas of action and time the former is of primary and the latter of secondary significance. Aska has hit on the right word i.e. becoming which expresses both the notion of action and time as well. Aristotle's definition of a noun is a negative one. He explains what it does not involve but not what it positively does involve. Aska, on the other hand gives a positive definition setting forth being to be the fundamental notion of a noun. Further he also defines a verbal noun, which is ignored by Aristotle.

Aska explains prepositions as words which bring into prominence the subordinate meaning of nouns and verbs. He then subjoins a list of twenty prepositions assigning to each its appropriate meaning. Proceeding further he divides particles into three groups, (1) comparatives, (2) conjunctives and (3) explicatives. He defines these terms, giving a list of the particles of each group explaining their meanings and illustrating their uses by suitable quotations from Vedic literature. They are treated in detail in the first chapter of the *Aitukta* (see 3-9).

Aska observes the dialectical differences in the spoken language of his time. Thus he points out certain characteristics of the speech of the Aryans and the Kambujas the people of the East and the people of the North.⁴ He acknowledges the relation of the classical to the Vedic Sanskrit. Thus he remarks that their vocabulary is identical⁵ that their use of prepositions and particles with occasional exceptions is similar⁶.

¹ *Nirukta* I. 1

Aitukta, II. 2.

² *Op. cit.* I. 2.

³ *Op. cit.* I. 16.

⁴ *Poetica*, 20, 1456 b, 10 Bywater's ed., p. 53.

⁵ *Op. cit.* I. 3-9

He seems to be conscious of the historical connexion of the two languages when he says that the words of the one are derived from the roots of the other¹ He knows that it is not nouns only, but also verbs, which have synonyms 'So many verbs have the same meaning So many are the synonym of a noun (lit being)'² He explains homonym as a word which has more than one meaning³ He also notices certain idiomatic expressions, whose order is immutably fixed as 'Indra and Agni', 'father and son', but not 'Agni and Indra', 'son and father'⁴

Semantics

How names are given

The epoch of Yāska was an age of remarkable literary activity There seems to be a general striving after the search of truth in all the departments of human knowledge. On the philosophic side, it marks the beginning of the Upanisadic period which preached monotheism of an exalted type, and gave expression to some of the sublimest thoughts ever recorded in the history of mankind On the religious side, it was the harbinger of the Buddha who was soon to carry out a campaign of vigorous protestantism against the then prevailing ritualistic practices. Even in the matter of style, it is the period of transition which ushered in the era of the aphorism (*sūtra*) As shown above, the age was busy with grammatical and philological speculations, nor was semantics ignored In the first chapter of the *Nirukta* (see 12–14), Yāska discusses the question, how names are given The most important arguments are set forth in the form of questions and answers A critic is introduced who raises the various points of objection, each of which is duly answered by the author It is a dialogue consisting of two monologues which are put in the mouths of the critic and the author in succession The arguments are as follows (1) Every being who performs a particular action should be called by the same name, e g every one who runs on the road should be called *asva* (runner), and not the horse alone, everything that pricks, as a needle or spear for instance, should be called *tīna* (pricker) and not a blade of grass alone (2) Every being should be given as many names as the actions with which that particular being is associated, e g a pillar should be called not *sthūnā* (i e which stands upright) only, but also *darā śayā* (i e which rests in a hole), and also *sañjanī* (i e which is joined with the beams) (3) Only such words should be used in giving names as are regularly derived from roots according to the rules of grammar, so that

¹ *Nirukta*, ii. 2.

² *Op. cit.* i. 20

³ *Op. cit.* ii. 1

⁴ *Op. cit.* i. 16

the meaning of the object which they denote, should be quite clear and free from doubt, e.g. *puruṣa* (man) should be *puruṣaya* (i.e. city-dweller) *asva* (horse) = *asṭa* (i.e. runner) *trna* (grass) = *tardana* (pricker) and so on. (4) If the name of an object is to be determined by its actions, the being precedes the action (e.g. the horse comes into existence before it actually runs) the designation of a being which is earlier from an action which is subsequent to it is not tenable (perhaps for the reason that it will leave the being nameless during the interval). (5) People indulge in sophistry in explaining names, as for instance, when it is said that earth (*prthīrī*) is so called on account of its being broad (*prathī*) they do not consider as to who made it broad and on what basis.

Rejoinder

(1) We find that of the beings whn perform a particular action all do not get the same name but only a few e.g. every one who cuts wood is not called *takṣaka* but the carpenter alone is so called. It is the ascetic only who is called *pari-urhaka* (i.e. a wanderer) and not every one who wanders. It is only the sap of the sugar-cane that is called *śvana* (i.e. enlivening) and not everything that enlivens. It is only the planet Mars that is called *bhūmi-ja* (i.e. earth born) and not everything that is born from the earth and so on. He seems to imply that there is a law of specialization by which a particular name comes to be exclusively associated with a particular object.

(2) He means to say that in spite of their manifold activities, objects take their name from one particular action, which is the most important and the most special to them e.g. a carpenter performs many actions, yet he is called *takṣaka* (i.e. a cutter of wood) because the shaping of things by cutting wood is his most important function and can be specially associated with him. Durga has the following comment on it:

तमपि पञ्चसि पदमपि पञ्चाम तदा कथिताविद्युच्ति । अच्युतस्तपि च तविद्युच्ति । आह कोट्य हेतुरिति । युद्ध सोक्षेत्र पृच्छ तमेवोपासनस्तु म भवेय नियम लक्ष्य इति । अच्युत तद्यथा समानमीहमागाना कथिदेवार्थेण संचयते कथित । समापतो हि यद्वाना कियावलेऽपि सति काविदेव कियामङ्गीकलापक्षिति र्भवतीति । अच्युता कियातिश्यक्ततो नियम आत् । यो हि यद्विभवेत्वं करोति तद्यथा नैव कियावलेऽपि सति तर्तुरुष एव नामधेयमतिलभ्यो भवतीत्वयं समाधिः । अच्युता च मूर्मो यो यदा य तद्यति स एव तविति । किं तर्हि यो यदा य तदा भवति स एव तविति । पञ्चामो नैव कियावलुतानामपि कियाकारितो नामधेयमतिलभ्यो भवति

... तन धदुतमेकाख्यनिकक्रियायोगादनेकनामता प्रसन्न्येति । एतदधुतम् । यदि चोतामनेकेषामेकनामतैकाख्य चनेकनामता प्राप्तीति ततश्च व्यवहाराप्रसिद्धिरिति । नहि तद्वमध्यमस्ति । अनेकेषामेकक्रियायोगेऽपि हि सत्येकाख्य चनेकक्रियायोगेऽपि हि सति व्यवस्थित एव शब्दनियमः ख्यमावत एव लोके ।

'Thou seest, my friend, and we also see, that one man who cuts wood is called 'carpenter', while another who does the same is not so called. You may well ask the reason. Listen, go and ask the world, quarrel with the world if you like, for it is not I who made this law. But this is what we find of those who do the same work, some are named in accordance with that activity, others not. You may say that because one object is named in accordance with that activity, therefore others doing the same thing should be similarly named. Although all nouns are derived from verbs, the choice of names with reference to a particular action is made by nature (*svabhāvatah*), or it may be that the choice is made by the law of special action. A man who performs one particular action more specially, whatever other actions he may perform, will obtain his name from that particular action. This is a settled rule. For we do not call the man, who cuts wood now and then, by the name of carpenter, but him we call carpenter who cuts wood at any time, or in any place and always. This is an instance of a name, the choice of which is made by special action and this name may be freely given to others who perform the same action specially. And if sometimes, or somewhere, some other action is still more special to them, they will obtain then names in accordance with that action only.'

We see that persons who perform many actions, obtain then names from one particular action. A carpenter performs many other actions, but he is not called after those activities. If it be said, that many persons who perform the same action, should have a common name, and one person who performs many actions, should have as many names, all that we can say is, that it is contrary to the practice of the world. *Neither is the case*. Whether many persons perform a particular action, or a single person many actions, the law about the names is that the choice is made by natural selection'¹

With this may be compared the remarks of Bréal.

'One conclusion is to be drawn from all that has gone before. It is an undoubted fact that Language designates things in an incomplete and

¹ Cf. Max Müller's translation of some parts of the above-quoted passage (*ibid.*, p. 167)

inaccurate manner *Incomplete* since we have not exhausted all that can be said of the sun when we have declared it to be shining, or of the horse when we say that it trots. *Inaccurate* since we cannot say of the sun that it shines when it has set, or of the horse that it trots when it is at rest, or when wounded or dead.

Solemnities are signs attached to things they contain exactly that amount of truth which can be contained by a name an amount which is of necessity small in proportion to the reality of the object. It will be impossible for language to introduce into the word all the ideas which this entity or object awakens in the mind. Language is therefore compelled to choose.¹

(3) Many words whose grammatical form is quite regular are used to denote names of objects such as *erubis* (creeper) *śūṣrūka* (unkosul), *dīrgha homī* (one who sacrifices with a ladle) &c.

(4) We find that many objects get names which are based on subsequent action e.g. the wood pecker.

(5) If *pythiṣ* (earth) is derived from *√j rūth* (to be broad) there is no sophistry at all. It is not necessary to consider as to who made it broad and on what basis for it is broad to the eye.

Thus the question is discussed in the *Airukta*. The same question is discussed at length in the *Critylus* also wherein Plato propounds three theories and makes the three characters in the dialogue their exponents. Hermogenes holds that names are conventional arbitrarily given and altered at will. Its antithesis is represented by Critylus who maintains that they are natural. Socrates takes an Intermediate position and admits that names are natural and at the same time have an element of convention as well.²

1. Early anti Vedic Scepticism.

In the fifteenth section of the first chapter of the *Airukta* a critic is introduced in the person of Kanta who not only questions the authority of the Vedas, but actually maintains that the Vedic stanzas are meaningless, adducing several arguments in support of his assertion. From the twentieth section of the same chapter it is evident that Yaskn believes the Vedic hymns to be revealed having been handed down from generation to generation by oral tradition and requiring to be studied with great care the purpose of his own work being to facilitate this study. As the

¹ *Semantics*, ch. xviii, Eng. trans. by Osti pp. 171-172.

² Cf. Jowett, *Dialogues of Plato* (3rd ed.), vol. I, pp. 327-8, 338-360, 378.

Nirukta is one of the six auxiliary treatises of the Veda, it is rather difficult to say with what object Yāska presented and tried to controvert the view of his opponents, for it is inconceivable that the learned theologians would reproduce, in their orthodox books, a controversy which challenges the most fundamental beliefs of their religion. The reproduction of the Kautsa controversy indicates on the one hand, that not only Yāska was endowed with a rationalistic spirit, and was free from bigoted fanaticism, but also that it was possible to carry on such discussions with tolerance at that period of remote antiquity, and implies on the other, that Kautsa was an eminent scholar, or some great personality, or the exponent of some philosophic system, whose thought could not be ignored. Some, however, think that Yāska has invented Kautsa as a convenient method of giving expression to Vedic Scepticism. This view is conjectural, and is not supported by any evidence. Yāska uses the terms *eke*, and *ekam*, *aparam*, &c when he wants to refer to something in general, and he could have very well employed the same terms with regard to the above-mentioned controversy, had it not been associated with a particular individual, i.e. Kautsa. There is no ground to doubt the historical existence of the authorities whose opinions are quoted, or referred to, or to whom particular statements are attributed, by Yāska. And unless the contrary can be proved, it may be assumed that Kautsa was an historical entity. It may also be taken for granted that he was the leader of a movement, which may be described as something akin to materialistic rationalism, and which was the result of a remarkable literary activity, a characteristic of the epoch of Yāska, as pointed out elsewhere. But Kautsa was by no means the originator of such a movement, the beginning of which can be traced to an earlier period. Its origin is probably to be sought in sectarianism. For a considerable time, the *Atharva-veda* was not recognized as divine revelation. For the followers of the *Atharva-veda*, it was therefore necessary to demonstrate the superiority of their own Veda to the RV, the SV, and the VS. Perhaps the most effective means, employed for the achievement of this object, was to invent legends and allegorical stories, in which all the four Vedas are introduced, and in which a certain task is proposed for them. The RV, the SV, and the VS are invariably shown to be incompetent in its performance, and it is given up as too difficult by the three Vedas in succession, being finally accomplished by the AV, whose superiority over the other three Vedas is thus implicitly expressed. I quote the following two stories from the Gopatha Brāhmaṇa in support of my statement.

तान्वागस्युवाच । अथः शम्येतेति । तथेति । तमृगवेद एत्योवाचाहमस्य शम्येतेति ।

तसा चविष्टमाय महस्यं सध्ये । स एतां माधीं दिग्ं भेदे । स होवायागातो न्ययमय इति । ते वज्रेद् एत्योपायाहमयं श्रमेवमिति । तसा चविष्टमाय महस्यं सध्ये । सा एता मतीधीं दिग्ं भेदे । स होवायागातो न्ययमय इति । ते वामवेद् एत्योपायाहमयं श्रमेवमिति । केन तु स्यं श्रमिष्यसीति । रथनारं नाम मे सामाधोरं चाकूरं च तेनाधमभिष्ठूयते । तसा चय विष्टमाय तदेव महस्यं सध्ये । स एतामुदीधीं दिग्ं भेदे । स होवायागातो न्ययमय इति ।

Speech said to them "tamo the horse" "Be it so" replied they Having approached him, the RV said "I shall tame the horse" When he set about (accomplishing it) a great terror seized him He turned her in the eastern direction. He declared, "this horse is wild indeed" The VS. approached him and said "I shall tame the horse" When he set about (accomplishing it) a great terror seized him. He turned her in the western direction. He declared "this horse is wild indeed" The SV approached him and said "I shall tame the horse" "How indeed wilt thou tame the horse?" "Rathanaram is the name of my song of praise which is neither terrific, nor harsh. With that the horse is praised" But when he set about (accomplishing it) the same great terror seized him. He turned her in the northern direction He declared, "the horse is indeed still wild" ¹

After these futile attempts, they are advised to seek Atharvan, the tamer. They approach him and request him to tame the horse. He prepares the water of tranquillity which he sprinkles over the horse. From every limb of the horse flames fall down on the ground, and the horse perfectly tame salutes the sage.

The object of the following story is to show the incompetency of the three Vedas to afford protection

ते देवा इन्द्रमतुष्ट । इमस्तायपद्यं गोपाय स वे नक्षेन रूपेष्य गोपाय देव जो रूपेण मूर्धिष्ठ क्षाद्यसि देव ग्रस्यसि गोमुमिति । स चवेदो मूला पुरस्तायरीतो पातिष्ठत् । ते देवा चतुष्ट । अन्यतद्वृप्त कुरुत्व नितेन जो रूपेष्य मूर्धिष्ठ क्षाद्यसि नितेन ग्रस्यसि गोमुमिति । स वज्रेदो मूला पदात्यरीतोपातिष्ठत् । ते देवा चतुष्ट । अन्यतद्वृप्त कुरुत्व । नितेन जो रूपेष्य मूर्धिष्ठ क्षाद्यसि नितेन ग्रस्यसि गोमुमिति । स वामवेदो मूला चतुर्त परीतोपातिष्ठत् । ते देवा चतुष्ट । अन्यतद्वृप्त कुरुत्व । नितेन जो रूपेष्य मूर्धिष्ठ क्षाद्यसि ग्रस्यसि गोमुमिति ।

The gods said to Indra, "Do now protect this sacrifice of ours. Verily protect us with that form of thine, with which thou affordest us the greatest shelter with which thou canst best protect us" He assumed the

¹ OB. I 2. 18; Bib. Ind. ed., p. 35

form of the RV, and having approached, stood before them. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us". He assumed the form of the VS, and having approached stood behind them. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us". He assumed the form of the SV, and having approached stood to their north. The gods said to him, "assume some other form, with this form thou canst not afford us the greatest shelter, with this form thou canst not best protect us" ¹

Indra then assumes the form of the *Brahma-veda*, i.e. the *Atharva-veda*, which is approved by the gods as competent to give them the greatest protection.

It need hardly be said that the efforts of the followers of the *Atharva-veda* were crowned with success, for, in course of time, the AV was recognized as one of the revealed scriptures. But their method of discrediting the other Vedas gave rise to a movement of inquiry and scepticism a movement, the traces of which can still be discovered in isolated passages of the *Aranyakas* and the *Upanisads*. Besides the fact that the anti-Vedic ideas have been preserved in the *Aranyakas* and the *Upanisads*, which, according to the orthodox tradition, are a part of the scriptures, indicates that the movement must have been important and wide-spread, so much so that even some of the Vedic Scholars came under its influence, and freely gave expression to their heterodox views, some of which have survived. I quote the following passages in support of the foregoing conclusion.

एतद स्त वै तद्विद्वास आज्ञन्त्यप्यः कावयेयाः किमर्था वयमध्येयामहे किमर्था वय यत्यामहे । वाचि हि प्राणं जुङ्मः प्राणे वा वाच यो ह्येव प्रभवः स एवाप्ययः ।

'Verily it was so, then the Kāvaseyas, the learned seers, said, "to what purpose shall we study the Vedas, to what purpose shall we sacrifice? We sacrifice breath in speech, and speech in breath, whosoever is born is indeed the authoritative person" ²

ऋग्यमुक्त्यमिति वै प्रजा वदन्ति तद्विद्वेषोक्त्यमित्यमेव पृथिवीतो हीद सर्वमुत्तिष्ठति अदिद किञ्च ।

'People say, "Hymn, Hymn" This earth indeed, is the hymn, for all, whatever exists springs from it' ³

The study of the Vedas is regarded as *avvidya* (non-knowledge) in MU

¹ G.B. 1.2.12, Bib. Ind. ed., p. 36

² A.A. III 2.6, Keith's ed., p. 189

³ A.A. I 1.2, Keith's ed., p. 101

I 1 4-5 as lower knowledge in MU III 2 8 KU I 2 23 The full force of this condemnation will be realized if it is borne in mind that the *Upanigads* are also regarded as revealed books (*sruti*). The case would be analogous if for instance, St. Paul had declared in one of his epistles that the study of the Bible is non knowledge, or lower knowledge. The following are the other anti Vedic passages *Bṛh U.*, I 5 23 *Aau U.*, II. 5 *Ch U.*, V 11-24, *TU* II. 5 *Virekacādāmāni* 2 the Jain *Uttarādhyuyana sūtras* IV 12 & IV 12 *Gīta* II 42 45 IX. 21 & I. 48 53 In order to reconcile them with the pro-Vedic doctrines the commentators have offered ingenious explanations of these passages.

It is possible that the Buddha came under the influence of this anti Vedic movement at an early period, which may be responsible for his vehement denunciation not only of Vedic rites and practices, injunctions, and invocations, &c. but of Vedic lore. He held them up to ridicule and discarded them as an obstacle to final emancipation. His views about Vedic knowledge have been preserved in the form of a dialogue in the *Tevipa sutta* in the *Dīghanikāya*. Two Brahmanas, Vasettha and Bhāradvāja quarrel as to which is the true path. Unable to settle their dispute, they go to the Buddha for a decision. The Buddha holds a conversation with them and after perplexing and confounding them with analogies and arguments in a Socratic manner gradually leads them to his own way of thinking and finally converts them to Buddhism. The important parts of the dialogue with regard to the Vedas are the following:

13 Well then Vasettha those ancient *Rsis* of the Brahmanas versed in the three Vedas the authors of the verses to wit, Vāmadava, Vessantara, Jamadaggi, Āngirasa, Bhāradvāja, Vasettha, Kassapa, and Bhagu—did even they speak thus, saying “We know it, we have seen it where Brahmā is, whence Brahmā is, whither Brahmā is?”

“Not so Gautama!”

15 “Just, Vasettha, as when a string of blind men are clinging to one another neither can the foremost see nor can the middle one see, nor can the hindmost see—just even so, methinks, Vasettha, is the talk of the Brahmanas versed in the three Vedas but blind talk the talk of the Brahmanas versed in the three Vedas turns out to be ridiculous, mere words, a vain and empty thing.”

24 “Again, Vasettha, if this river Acravati were full of water even to the brim and overflowing and a man with business on the other side bound for the other side, should come up and want to cross over and he, standing on this bank, should invoke the farther bank and say ‘Come hither O Farther Bank! Come over to this side!’”

Now what think you Vasettha? Would the farther bank of the

river Aciravati, by reason of that man's invoking and praying and hoping and praising, come over to this side?"

"Certainly not, Gautama!"

25. "In just the same way, Vāsettha, do the Brāhmaṇas versed in the three Vedas say thus 'Indra we call upon, Soma we call upon, Varuna we call upon, Isāna we call upon, Pajāpati we call upon, Brahmā we call upon' Verily, Vāsettha, that they, by reason of their invoking and praying and hoping and praising, should after death become united with Brahmā verily such a condition of things can in no wise be"

35 "Therefore is it that the threefold wisdom of the Brāhmaṇas, wise in their three Vedas, is called a waterless desert, their threefold wisdom is called a pathless jungle, their threefold wisdom is called perdition" ¹

In criticism of this, it may be remarked that the views of the Buddha concerning Vedic prayer are erroneous. His arguments, and especially his analogy of the bank of the Aciravati, are applicable to any other prayer as well, and thus prayer itself will become an absurdity. Not only is prayer a very important act of worship in every religion, but in the form of the wheel of prayer is the most distinguishing characteristic of Tibetan Buddhism. Moreover, prayer is a psychical phenomenon, it exerts a powerful influence on the mind through the medium of subconscious suggestion, and as such its efficacy is beyond doubt. Further, the analogy of the Buddha is fallacious. To compare not only sentient but omniscient and omnipotent God with an inanimate piece of matter like the bank of a river, and then to deduce a conclusion from this comparison that because the latter does not respond to prayer hence the former also does not do so, is altogether unjustifiable. Nevertheless the Buddha's denunciation of the Vedas developed a strong contempt for them in his followers who often trampled them under foot ². It is also probable that these teachings of the Buddha inspired other non-Vedic schools as well. The criticisms of some of these schools are equally vehement, and one seems to hear the reverberated echo of the voice of the Buddha even in some of their expressions. The following passage gives the views of the Cārvāka system.

दृति चेत् तदपि न प्रभाण्यकोटि प्रवेष्टुभीष्टे । अनुत्तव्याधातपुनरुत्तादोषीर्द्धूपिततथा
वेदिकमन्त्येरेव धूर्तवक्तैः परस्पर कर्मकाण्डमाण्यवादिभि र्जानकाण्डस्य ज्ञानकाण्डमा-
माण्यवादिभिः कर्मकाण्डस्य च प्रतिचिन्तत्वेन चथा धूर्तप्रलापमाचत्वेनाभिहोनादेजीवि-
कामानप्रयोजनस्वात् । तथा चाह माणकः ।

¹ The *Dialogues of the Buddha*, translated into English by Rhys Davids, *S B B*, vol. II, pp. 301-11 cf. also *S B E*, vol. II, pp. 159-208

² See *Śāṅkaradigvijaya*, the episode of Kumārila Bhaṭṭa's life in a Buddhist monastery.

अपिहो व पयोदेवास्तिदृष्ट मध्युक्षम् ।
उदिपो द्यपहोनाना वीविकेति वृहस्ति ॥
पुरुषितिहित सर्वं व्योतिष्ठोमि गमिष्यति ।
स्वपिता अवसामेन सच वक्षात्र वृहस्ति ॥

यदो वेदस्य कर्त्तारो मध्यमूर्तिप्राप्तरा ।
वक्त्रोद्गुर्क्षरोवादि पवित्रानां पश्च अृतम् ॥

If you object "how should men of experienced wisdom engage in the Agnihotra and other sacrifices" your objection cannot be accepted as any proof to the contrary since the Agnihotra, &c. are only useful as means of livelihood for the Veda is tainted by the three faults of untruth self-contradiction and tautology then again the impostors who call them selves Vedic Pandita are mutually destructive as the authority of the Jñānakānda is overthrown by those who maintain that of the Karma kānda and vice versa and lastly, the three Vedas themselves are only the incoherent rhapsodies of knaves and to this effect runs the popular saying Bṛhaspati says that the (performance of) Agnihotra the three Vedas, the three staves, and smearing oneself with ashes are but means of livelihood for those who have neither sense nor manliness¹

If a beast, slain in the *jyotiṣṭoma* sacrifice goes to heaven why then, does not the sacrificer kill his own father?²

The three authors of the Veda were buffoons, knaves, and spirits of darkness Jarphart, turphart &c. these are the well known rhapsodies of the Pandita.³

The Ārhata system has the following criticism with regard to the Vedas

अनादेव गमध्यापो न च धर्मश आदिमान् ।
उपिमेष्य असर्वेन स चर्यं मतिपादते ।

And a non-eternal omniscient being cannot be the subject of an eternal Veda then how can he be expounded by a spurious and a false Veda?⁴

Cf. also There was neither the Sāma veda, nor the Yajur veda, nor the Rg veda, nor was any work done by man.⁵

The earlier anti Vedic scepticism together with the doctrines of the Buddhist, the Cārvāka, and the Ārhata systems must have created in

¹ *Sāma-dākṣi* — *Yajur*, Bib. Ind. ed., p. 8.
For this passage I have adopted Cowell's
transl. lit. with some modifications.

² *Lec. cit.*
Op. cit., p. 8.
³ *Mahākāra Vāsoparīya*, 11284

⁴ *Op. cit.* p. 6.

course of time, a considerable amount of opposition to the teachings of the Vedas. It was therefore necessary for the followers of the Vedas to answer the objections of their opponents and to re-establish their position. Hence Jaimini was compelled to devote almost the whole of the first *adhyāya* of the *Pūrva-Mīmāṃsā* to the examination and refutation of such objections. The substance of Kautsa's criticism, together with the subject-matter of Yāska's rejoinder is amplified with numerous additions in the first chapter of the PM. The controversy, however, is too long to be quoted here. Kumārila Bhatta, the commentator on the PM was another expounder of Vedic doctrines, and after him the task devolved on the great Śankarācārya, who by his eloquence, vast learning, profound philosophy, and great powers of debate rebuilt the shattered supremacy of the Vedic religion, and extirpated Buddhism¹ and other non-Vedic systems from the land of their birth. But adverse critics of the Veda, even after the great Śankarācārya, have not been altogether unknown in India. For instance, Nānaka, the founder of the Sikh religion, may be mentioned as a notable teacher who laid great emphasis on saintliness, and discarded the Vedas as mere mythical records. He said

*Santa kī mahīmā veda na jāne
Cāron veda kahānī*

‘The greatness of a saint is not known to the Veda, all the four Vedas are merely (books of) stories’

Hence we find that Śāyanācārya again revert to the same discussion in the introduction of his commentary on the Rg-veda. The number of arguments for and against is still further increased. A brief summary of the controversy is subjoined

Criticism

‘The *prīmā facie* view is that there is no such thing as the Veda, how can there be a part of it, as the Rg-veda? It is not possible to admit the existence of the Veda, for it is not capable of definition or proof’²

(1) If the Veda is defined as being the last of three kinds of proofs, perception, inference, and evidence, the definition will be too wide, for it will include the Smṛtis as well

(2) If the Veda is defined as an instrument of apprehending transcendental things, the definition will again suffer from the same defect

¹ However, the final blow was dealt by the Mohammedan invaders, who destroyed the Buddhist monasteries in the Northern part of India

² See Max Müller's edition² of the RV with

the commentary of Śāyanācārya, vol 1, pp 2-3. The Sanskrit text of the introductory part of Śāyaṇa's commentary, together with an English translation, is given by Peterson in his *Handbook to the Study of the Rgveda*, Part I.

(3) The qualifying expression being not the product of human authors, will not improve the definition, for the *Vedas* are the works of human authors, though they may be super men.

(4) If you say that by human authors you mean men having a corporeal frame we will draw your attention to the *puruṣa-sūkta*

(5) If you say that by corporeal frame you mean a body which is the result of the actions of a previous life we will point out that Agni, Vāyu, and Āditya, the authors of the *Vedas* were endowed with bodies which were the result of actions of a previous life.

(6) If the *Veda* is defined as a collection of words (*sabda rishi*) consisting of the *mantra* and the *Brahmana* it does not hold good for up till now it has not been settled what is *mantra* and what is *Brahmana*

(7) Nor is there any proof of the existence of the *Veda*. The scriptural quotations in support of your contention are useless, as they are cited from the *Vedas* themselves, and nothing can be proved by its own evidence. No man, however clever can mount his own shoulders.

(8) If you say that the consensus of public opinion is in favour of the *Vedas*, we will reply that the whole world can be deluded for instance the people believe in a blue sky yet there is no such thing as sky nor has its blue colour any reality.

Sāyana's rejoinder

(1) The definition of the *Veda* as a collection of words, consisting of the *mantra* and the *Brahmana* is faultless therefore Āpastamba has said The *Veda* is the name given to the *mantra* and the *Brahmana*

(2) It is true that things like a jar or a piece of cloth, &c. are not self luminous, but it does not follow from this that the sun, and the stars &c. too have no such character. Granting that it is impossible for a man to mount his own shoulders, nevertheless the *Vedas* have the power to illuminate themselves as well as other things.

(3) You have to recognize the various kinds of proofs, including evidence. And the evidence of the *Sāṃhitā*, and of tradition cannot but be admitted as proof of the existence of the *Veda*. Hence the *Vedas* cannot be overthrown by any of the infidels like the followers of Cārvāka.

Further criticism

(1) Admitting that there exists a thing called the *Veda*, it is not worth a commentary for the *Veda* is of no authority (*na h̄i Vedaḥ pramāṇam*)

(2) Some define authority as an instrument of sound experience others as a means of acquiring knowledge, not known before. Neither of these is to be found in the *Veda*.

Then follows an amplified statement of Kautsa's criticism. Sāyana's reply gives the substance of Yāska's rejoinder with additions and modifications, to which is added a long quotation from the first chapter of the *pūrva-Mīmāṃsā*, reference to which has already been made.

It would be superfluous to collect the pre-Vedic passages. The Vedas are the foundation of the whole of Sanskrit literature. But the triumph of the Vedic school is apparent from this fact alone that all the anti-Vedic systems have either perished, or been driven into exile, or been reduced to insignificance. Thus the pre-Buddhistic anti-Vedic scepticism can now be traced in a few isolated passages only. Buddhism, once the state religion of the Mauryan Empire at its zenith under Aśoka,—the then greatest Empire in the world has been banished from its native land. The Cārvāka and the Ārhata systems have been reduced to insignificance. Their followers are few and far between, and their influence on Indian thought and religion is so small that for all practical purposes it can be safely ignored.

Alu, illa, ulla, ala, vanta, and inta are substituted for *matup*, the affix signifying possession, as दूसालू (दूषोवान्) लिहालू (निश्चावान्) ; विआरिलो (विकारवान्) ; धुणालो (धनवान्) ; इत्यादि ।

यथादर्थनमेते प्रयोक्ताव्या न सर्वे सर्वन ।

These various substitutes for *matup* must not be used indiscriminately, but with a due regard to the forms observed in classical authors.

दूसोला वपरे प्राप्तः शैषिकेषु प्रयुंजते others use the substitutes *illa* and *ulla* in the sense of the affixes technically called *saishika* (see pan. iv 2, 92 or *siddhanta-kaumudi taddhita seshaprakaranam*) as पुरिलं (पौरल्यं-पुरो-भवं) ; अपुल्लं (आत्मीयं) ;

॥ वतेष्वः ॥ ११ ।

वतेः आने व इत्यादेषो भवति ।

bb is substitutes for the affix *vati*, as मज्ज्व (मधुवत्) ।

स्वार्थ प्रत्ययाः (१) ।

OR

The affixes which do not affect the sense of the words.

संज्ञातशब्दः.	प्रत्ययाः	प्राकृतसंपादिः
नव	स्त्री	नवस्त्री ;
एक	स्त्री	एकस्त्री एक्स्त्री

१ अन येम्यः अन्देम्यो ये प्रत्यया लिखिता स्तेभ्येव ते भवन्ति नान्येम्यः । Observe that no other words except those written above can take the affixes standing against them

संक्षिप्तसंज्ञा	प्रत्यया	मात्रासंज्ञाणि ,
अपरि (अध्यान)	त	अवरिक्ते।
भू	{ भया उभया	{ भुमया, भमया।
श्वैस्	तिअम्	सपिअम्
भगाक्	{ तिअम् उअम्	{ सपिअम्, भणअम्
भिअ	उालिअ	भिसालिअम्
दीर्घ	र	दीर्घ
विद्युत्	स	विज्युता
पत्र	स	पत्तरं
पीत	स	{ पीतरं, पीत्रस्
चंध	स	चंधस्तो
थम	स्त	जमर्त

स्वार्येक प्रायः असु सर्वेभ्य एव मन्त्रेभ्यो भवन्ति । Every word can take the affix *त* after it without being affected in its sense (१)

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सर्वेभ्य एव मात्रात व्याकारेभेकैकाखापि पदविग्रेपस्त्रोत्पत्ति साधक कार्य विसेप सिद्धर्थम् सूचकित्पो विघ्नते तात्रम स्वायाम्ब सर्वाधिक

१। भावभावात् विद्विसे के परे शीर्षो वा चारा। In the magadhi dialect when the affix *त* joins to a word the final short vowel of it becomes optionally long, as पत्राके, पत्रते (पत्रा)।

तथा केवलं यन्य-गौरं जातम् । वयन्तु तदोष परिहारार्थमनाकारा-
दिक्षामेण तत्त्वदानां संज्ञात—स्वरपं प्रदर्श्य तदेष्व प्राकृतं रूपं दर्शयामो
येन खौलम्यादिष्टसिद्धिं र्भवेत् ।

The Prakrita grammarians have enlarged the bulk of their work by framing *sūtras* which explain particular words only. We do not find necessity of retaining these special *sūtras* when a list of such sanskrit words together with their prakrita forms can as well serve the purpose.

An alphabetical list of these sanskrit words with their special prakrita forms is appended below

संज्ञातं	प्राकृतं	संख्यातं	प्राकृतं
अकारं	अत्यज्ञं	अन्नस्वारी	अंतेआरी
अभिः	अग्नी, अग्णी	अन्योऽन्यं	अस्य, असुः
अंकोऽः	अंकोऽसो	अपस्मारः	अप्सातो
अङ्गारः	इंगलो, (१) अंगालो		अहिवस्त्
अचलपुरं	अलेचपुरं		अहिमस्त्
अतसी	अलसी	अभिमन्युः	अहिमञ्जुः
अतिसुताकां	{ अणिसुताकं, अणितंताकं, अदितंताकं	अथस्कारः	एकारो
अधः	हेकं	अधि	ऐ
अन्तःपुरं	अंतेपुरं, (२) अंतेष्वं	नरणं	रणं, वृरणं
		अद्वृः	अद्वृदं, अद्वृं

१। श्रीरसेन्यां धंगार भव्यस्य घग्नरो इति रूपं भवति ।

२। श्रीरसेन्यां “अनापर” स्य घदेष्वर इति रूपं भवति ।

संख्या	मानकृत	संख्या	मानकृत
अर्द्ध	अर्द्धो, अर्द्धे	आरम्भ	आठन्ते, आरक्षु
अर्धम्	अर्द्धतो, अर्द्धते, अर्द्धती	प्रारम्भ	उसे, <u>प्राक्षु</u> , <u>प्रस्तु</u> , <u>प्रद्यु</u> आर्द्रपति
अर्धात्	आठा, अलाठा	आसाम	आयाते
अवट	अठो, अवठो	आसी	प्रासी, (प्रेपी) आसी (सखी)
अवश्य	अवश्य, (आये)	आपर्माण	आपमाणे आपमाणी
अद्याद्य	अद्याद्य	आयी	आसीया
असुरा	अग्री		अप्पेरे,
अस्थि	अट्टी		अप्पर्म,
अस्थी	आप्सी		अप्परित्य,
आग्रात	आग्री, आग्रो		अप्परीय
आधार्य	आद्यिओ, आधरिये	आयेव्ये	अप्पर्म,
आतीष	अवज्ञा आत्मोजा		अप्पर्म,
आत्मा	अप्या अत्ता		अप्परित्य,
आत्मीय	अप्यप्य (१)		अप्परीय
आपुण	आठिओ	आप्पिष्ठ	आलिङ्ग, आलिङ्गु
आपीठ	आपेलो, आमेलो, आवेलो	आधार-	अधारो, ओधारो
आध	अम	आषत	आश्व, (आये)
		द्युम्	प्रम्भु, द्युम्भु
		द्युद्	अगुच्छ, द्युगुच्छ

१। शैरण्यमा आत्मीय ग्रन्थक असामेत लिति कर मरति।

संख्यातं	प्राकृतं	संख्यातं	प्राकृतं
इदानीभ्	एहिं एताहं इआणि (१) एरिसो (२)	क्वतुः अद्विष्टः क्वलं कृष्टमः	रिजा, उजा, उद्दु रिड्डी, रिष्टी, इड्डी रिणं, अणं रिष्टहो, उष्टहो
इदुशः			
इषत्	इषी	क्वषिः	रिसी, इषी
इषत्पवा	शूरपिका (३)	एकादश	एआरह
उच्चेस्	उच्चञ्च		एकसि,
उवारः	उवारो, उवारो		एक्षिञ्च,
उत्सवः	उत्स्वो, ऊस्वो	एकदा	एवाईआ,
उत्साहः	उत्थारो, उत्थाहो		एगआ
उत्सुकः	उत्सुको		
उदुवरो	उवरो, उडुवरो	एतावत्	इतिअं
उदूखेजं	ओखलं (४)	ऐरावतः	एरावणो
उलूखेजं	उलूखलं	ओपधं	ओपुडं, अपहं
उद्धृयठं	उव्वीठं, उव्वूठं	काकुदं	काजहं, काकुधं
उपरि	उवरि (५) अवरि	काष्ठूयनं	काषुड्यां
उभयं	अवहं, उवेहं, उभयं	कातमः	काद्दमे
उक्षी	उमं, उक्षं	कतिपयं	कद्रवाहं, कद्रञ्चवं
उष्टाः	रिष्टो, रिक्षो	कादनं	काडणं, काअणं
उहुः	रिष्णू, उम्मू	कादन्वः	कालान्वो, काअन्वो

१। श्रीरसेन्या इदानीभो “दाणिं” इति रूप भवति ।

२। श्रीरसेन्या इदमस्य “इदिषं” इति रूप भवति ।

३। उभाधस्तिस्येष्ट-उभ्यस्य “शूर” आदेशो भवति ; अन्यत्र इषत्पक्ष ।

४। श्रीरसेन्या उदूखेजस्य “उज-हर्ष” इति रूप । ५। श्रीरसेन्या “उञ्जरि” ।

संज्ञात	प्राकृत	संज्ञात	प्राकृत
काहर्धितं	कवित्तिष्ठ	✓ किरात	चित्ताचो (पुणिन्दे), किराचो (कामरूपे) (४)
✓ काहर्तुं	कुर्लु-कामर्तु		
काहर्तो	{ केलो कामर्तो, कर्त्ती (अद्वुने)	किरि	किर्ती
		किया	किद्विता
कन्द्रिका	काप्तिष्ठिता	✓ किष्मत्तय	किष्मत्त, किष्मत्तय
✓ कन्द्युकं	गैद्युच	✓ किंधं	किंधिष्ठ च
कावन्त्वं	कमस्तो, (१) कामधो	✓ कोदृश	केरियो (५)
कर्त्तोर	कप्तवीरो	कीषक	कीषभो
करेषु	कप्तेषु (२)		कोषहण, ✓
कर्त्तिकार	कर्त्तेरो, कर्त्तिकारो	✓ कुष्टहणं	कोष्टहण,
✓ कर्त्तेर	सप्तपरं		कोष्टहण,
कामुका	कामुको		कुष्टहणं ✓
कार्त्तिपण	कात्तावयो, कात्तावयो	कुम	कुम्बो, कुम्भ (पुण्य)
कात्तावय	{ कात्तावस, कात्तावय (३)	कुम्भकी	कोष्टपी (६), कोहत्ती
कामोरे	कामोरो		कोष्टकी
कात्तित	क्तात्तिष्ठ	कुपरं	कोपूपर
✓ किष्मत्त	{ कंधुच, केधुच, किष्मत्त, किष्मत्त	कृता	किष्ठी
		कृतं	किसं, कुसं

१। शौरसेन्या "कर्त्तव्य" मन्त्रमें इस परिवर्तने मन्त्रित ।

२। शौरसेन्या "करेषु" मन्त्रमें इस परिवर्तने मन्त्रित ।

३। ४। शौरसेन्या "कात्तावय" "किरात" मन्त्रीमें विद्येष-किष्मत्तानुष्ठित मन्त्रित ।

५। शौरसेन्या "कीषक" मन्त्रमें "कीद्विता" इति इस परिवर्तने मन्त्रित ।

६। शौरसेन्या "कुम्भकी" मन्त्रमें "कुष्टहणी" इति किष्ठ इस परिवर्तने मन्त्रित ।

संस्कृतं	प्राकृतं	संस्कृतं	प्राकृतं
कृष्णः	कसिणो, कुभणो (वर्णो), कल्लो (विष्णो)	गङ्गदं	गङ्गरं
कृत्तुं	कसिणं	गुरुः	गङ्गो गङ्गा
कृत्तुं	किलिनं	गर्दभः	गङ्गहो, गङ्गजो
कैसरं	किसरं, कैसरं	गर्वयः	गवमिणं
कैटमः	कैटवो	गाम्भीर्यं	गंभीरीचं
कौचेष्यकं	कुच्चे अञ्चं, कौच्चे अञ्चं	धार्यं	गङ्ग्यं
कृष्णः	कृणो (उत्सवे), खृणो (धनये)	गुडुची	गलोद्दी
कृमा	कृमा (धृथिव्यां), खृमा (क्षान्तौ)	गृहं	गृहं
कृत्तं	कूङं, खित्तं	गृहपतिः	गृहवद्दी
कुत्	क्षीञ्चं, क्षीञ्चं	गोदावरी	गोला, गोआवरी
कुधा	कुङ्शा	गौः (पुं)	गोणो, गञ्चो ;
कुप्तं	किंकं, कुप्तं	गौः (स्त्री)	गावो, गुञ्चो
कैटकः	खेड़ओ	गौरवं	गारवं, गङ्गरवं (१)
खा	खमा, खमा	चतुर्गुणः	चोणो, चउणो
खितः	खित्तो, खूक्त्तो	चतुर्धीः	चोड़ो, चउड़ो
खित्तं	खुडिञ्चं, खित्तं	चतुर्धीं	चूपौड़ी, चपड़ी
खत्ताटः	खस्तीजो	चतुर्द्वारं	चोदारं, चउदारं

અધ્યાત્મ	પ્રાપ્તિ	મણુલ	માનત
અલર્ટ	અથ્	અથ	જીઅથ
અપેટ	અવિષ્ટો, અવિષ્ટો	અગર	અગર
અપેટા	અવિષ્ટા અવેટા	અત્સ	અવિષ્ટ, અગ્રા, ✓
✓અન્દુકા	✓અદિમા (૧)	અન્દ	અન્દ
અનુષ્ઠા	અન્દા	અન્દુસ્	અન્દોલ
અંકુર	અંકુરો	અન્દુસ્	અન્દ, અન્દ (૨)
✓અંક	અંક અંક	અન્દુસ્	અંકિષ્ટ
અંદ્ય	અંદ	અન્દિનિ	અંકિનિ
અંદ્રી	અંદ્રિ	અન્દિન	અંકિષ્ટી ✓ ૦૧
✓અંગ	અંગો	અન્દિન	અંકિષ્ટા (અંગ)
✓અંગી	અંગી ✓	અન્દિન	અંકિના, અંક
✓અંગા	અંગા (અંગામો), અંગા, ગોંગે	અન્દિન	અંગ, અંગ, અંત્ય
	અંગા (કાંગી)	અન્દિન	
✓અંગ	અંગ અંગ	અન્દિન	અંગ, અંગ ✓
અંહિક	અંહિકો	અન્દિન	અંહિક
✓અંદિન	અંદિનો, અંહિનો	અન્દિન	અંદિન
✓અંમ	અંમણ, અંમો	અન્દિન	અંમ
✓અંધા	અંધા, અંધા	અન્દિન	અંધરો
અંધી	અંધ, અંધ	અન્દોદા	અંધ
અંધ	અંધો, અંધો	અન્દોદા	અંધો
✓અંધિત	અંધિતો	અન્દોદા	અંધો
અંધા	અંધા	અન્દોદા	અંધ
અંધી	અંધ, અંધ	અન્દોદા	અંધ
અંધ	અંધો, અંધો	અન્દોદા	અંધો
✓અંધિત	અંધિત, અંધિત	અન્દોદા	અંધો
અંધિ	અંધિ	અન્દોદા	અંધિ

१। शोरसेवा अन्तिकाया "चरिता" रुदि तदा 'चिक' घुचिप्पवे रुदि वप्प भवति।

१। गायत्र्यम् श्रीरमेया द्वाव इति रथं भवति । चपम् गेत्र गद्यव्यं ताम्, तात् तारि तेजस्स, इति रथादि भवति ।

संख्यातं	प्राकृतं	संख्यातं	प्राकृतं
चिंशत्	तीसा	दुकुलं	दुक्कलं, दुजालं,
निचलारिशत्	तेश्चलीभा	दुर्गादेवी	दुग्गावी (आर्षी)
निपञ्चाशत्	तेवणा	दुर्भगः	दुष्वी, दुहश्चो
दंद्रा	दाना	दुकृतं	दुक्तं, (आर्षी)
दग्धं	उङ्हं, दङ्हं	दुहिता	धुआ, दुहिआ
दङ्ङः	डङ्डो, दंडो	दृमः	दरिशी
दत्तं	दिखुं	देवरः	दिअरो, देवारो
दनुजवधः	दणुवओ, दनुओ	देवकुलं	देवुखलं, देवउलं
दभः	उभो, दभो	देवं	देवं, दद्व्यं (२)
दरः	उरो (भये), दरो (अल्पे)	दोहदः	डोहलो, दोहलो
दृश्	दृश, दृह	दोलः	डोलो, दोलो
दशनं	उसनं, दस्तुं	दादश्	वारह
दशमुखः	ददमुहो, दस्मुहो (१)	दृशं	देरं, दुआरं
दृष्टः	उहो, दक्षो, दहो	दारं	दारं, दुवारं
दिविषः	दाहिणो, दकिखणो	वारं	वारं
दाह.	डाहो, दाहो, दाधो	धनुष्	धणुहो, धण्
दिवसः	दिवहो, दिवसो	दृशो	धृद्वं, धारो
दीर्घः	दिग्धो दीहो	धिक्	धिद्
दुःखं	दुहं, दुक्खं		

१। श्रीसेन्या सज्जाधा दशमव्यीय “श” कारण्य उकारो न भवति ; धधा दश-
मुहो (दावणः) ।

२। श्रीसेन्या “देव” भव्यस्य केवलं “देव” इति रूपं भवति ।

ધોર્જત	પ્રાપ્ત	સંસ્કૃત	પ્રાપ્ત
ધિગસુ	ધિરસુ	નિશીષ	ધિદોઃ, ધિદીષો
ધૂર્ય	ધોરિઓ	નિદિષ	ધિદ્ધા ધિદ્ધા
ધૃતિ	દિદ્ધો, ધર્દી	નિવષ	દુનદ્ધો, ધિદ્ધા
ધૃષ્ટ	ધિદ્ધો, ધર્દો	નિવષ	ધિદ્ધા
ધૃદ્ધુષ	ધર્દુષયો (૧)	મીદીષ	ધોદ્ધમ
ધીર્ય	ધીરું, ધિજા	દીર્દ	દોદ્ધ, દેદ્ધ, પીર્દ
ધજ	ધજ્ઞો, ધજો	નીપ	ધીમો ધીવો
ધનિ	ધુની	નીવિ	ધીમી, ધીવી
ધસા	ધસિઓ, ધસુઓ	નૃપર	દ્વેદ્ધરં ધિદર દુધર
ધમસ્કાર	ધમોકારો	નયાવિક	ધિદ્ધાદ્ધો
ધવફળિકા	ધોદિષિદ્ધા	ની	ધ્યાવા
ધુમાલિકા	ધોમાલિદ્ધા	પદ્ધ	ધિદ્ધ, પદ્ધ
ધાર્કિન	ધેર્દ્ધો	પદ્ધન	ધાર્દ
ધાપિને	ધાવિષો, ધાપિઓ	પદ્ધદ્ધ	પદ્ધદ્ધ
નિકદ્ય	ધિદ્ધો	પદ્ધપદ્ધાદ્ધનૈ	પદ્ધાવસા, પદ્ધપદ્ધા
નિનિ	ધિન્દો, ધિન્દો	પદ્ધામત	પદ્ધાસા
નિષ્કર્ષ	ધસુનો, ધિષ્કર્ષ	પતાકા	પદ્ધાચા
નિષય	ધિદેષન	પતાન	પદ્ધણ
નિવૃત્ત	{ ધિદુષ, ધિદ્ધસ, ધિદ્ધતસ	પદામિ	પાદ્ધકો, પાચાર્દ
		પદ્ધ	પોર્ધે, પદ્ધમ, પદ્ધ
		પદ્ધય	ફાદ્ધદો

૧. શ્રીરમેણા “ દુધપુર્ણ રદ્ધમ નંદુષો ” રતિ રૂપે,

संख्यातं	प्राकृतं	संख्यातं	प्राकृतं
पन्था	पहो	पाषाणः	पाषाणो, (२) पाषाणो
परस्तं	परोपूरं (१)	पिठः	पिहङ्गो, पिठङ्गो
परकीयं	{ पारकं, पारिकं; पारकेरं, पारकेरं	पितृस्खसा	पितृस्तिङ्गा, पितृस्त्रा
परिखा	फूलिहा	पीठं	पेठं, पीठं
परिधः	फूलिहो	पीतं	पीत्रं
पर्षष्ठः	फरूषो	पीतलं	पीतलं, पीत्रलं ✓
पर्दः	वहो	पीधूषं	पेत्तुषं
पर्यन्तः	पेरंतो, पञ्चन्तो	पुञ्जागः	पुण्णामो
पर्यस्तः	पञ्चटं, पञ्चत्ये	पुरुषः	पुरिसो (३)
पर्याणं	पञ्चाणं, पडाथणं	पूगफलं	पोपूपलं
पलितं	पलिङ्गं, पलिलं	पूगफली	पोपूपली
पल्लकः	पञ्चङ्को, पलिङ्गको	पूत्रः	पोरो
पादपतनं	पात्रवडणं, पावडणं	पूरणं	पोणं ✓
पादधीं	पात्रीडं, पात्रवीडं	पूच्ची	पुरिमं, पच्चं (२)
पान्थः	पुहिहो	पृथक्	पिधं, पिहं,
पापद्विः	पारद्वी		पुधं, पुहं
पारावतः	पारधो, पारुवधो	पृथिवी	पुहइ, पुठवी
पारिभद्रः	फालिहदो		पुहवी,

१। अपमुखे “अवरोधः” इति रूपं भवति ।

२। श्रीसेन्या “पापाण” अन्यस्य “पाषाण” इति रूपं भवति ।

३। श्रीसेन्या “पुष्प” स्य “पुष्टो” तथा पूर्वस्य “पुरुष” इति रूपं भवति ।

संख्या	मानकूल	संख्या	मानकूल
पैष्टपाति	पिष्टपार्द	प्रावारका	पावारचो, पारचो
✓पीहय	पउरिस	मुच्च	पमकुपो
मकोइो	पवड्हो, पश्चो (१)	पृसीवड्हु	वड्हु
मतिशा	पैद्धारा	मध्यपर्वी	वाप्सेर
मतिशुतु	पस्तुशा		वम्भेर
मतिधार्न	पद्धुपीण		धधपरिष
✓मतीयं	पद्धव	भगिणी	वड्हुपी, मृपी
मायुप	पचुहो, पचुभो	भरता	भराशे
✓मथम	पुकुम, पदुन्म पढुम	भयं	मविचं
✓मभत	वङ्गच	भवान्	भवलो
मवामी	पावासु	भरम	भासु, भप्पं
✓मवात	पच्छ, पुउम	भागिणी	भामिणी
प्रश्यियिल	पमिडिल, पमिडिलं	भागन	भाचण भाण (४)
✓प्राकार	पारो, पाचारो	भाव्यां	भारिशा
प्राभुत	पाझु	भिन्दिपास	भिण्डिवासो (४)
प्राय	पाशो (१)	भीम	भिष्फो (५)
प्रावृत्य	पांगुरणं	भेर	भेडो
	पाष्ट्रण,	भैधाजोव	भिक्खाजोओ
	पावरणी	भमर	भमरो, भसलो

१। श्रीरमेश्वरी "प्रकीर्त" मन्त्र ये "पश्चोही" इति रूप संवति ।

२। अपमु मि "प्राय गच्छ ये 'प्राशी प्रार' मार्दम "माविष्य" इत्यादि रूपादि संवति ।

३। ४। ५। श्रीरमेश्वरी 'भागन ये क्षेत्रे "भाचण" यि भिन्दिपाससु भिण्डिवासो" भिप्पिवासी इति रूप इव लया भीम" ये भिष्फो इति रूप संवति ।

संख्यातं	प्राकृतं	संख्यातं	प्राकृतं
सुकुटिः	मिउडी	मार्पारः	मञ्जरो, खञ्जरो,
सुलता,	भूलदा		सञ्जारो
सधवान्	भधोणी	सिरा	मेरा
सद्कालः	भञ्जगलो	सुतां	सुकं, सुतं
सध्यमः	भञ्जिमो	सुषलं	मूषलं, सुषलं
सध्याकः	भञ्जालो, भञ्ज्यालो	मूर्खः	सुरखो, सुक्खो
सधूकं	मङ्गञ्चं, मङ्गञ्चं	मूर्दा	सुड्डा, मङ्डा
भनोहरं	भणोहरं, भणहरं	मूर्यं	मोर्यं
मन्मथः	वस्मिहो	मूषिकाः	सुषओ
मन्युः	मस्तु, मस्तु		
मधूखः	भोहो, मङ्गहो	मृगाकः	मिञ्चको,
मधूरः	भोरो, भउरो, मधुरो	मृतकं	मञ्चको
मरकातं	मरगञ्चं	मृत्तिका	मञ्चं
मद्दितं	सुम्भिञ्चं	मृत्युः	मद्दित्रा
मस्तिष्ठं	मद्दलं, मलिष्ठं	मृदजः	मिञ्चू, मस्तू
मस्तणं	मस्तिष्ठं, मस्तणं	मृदुकः	माउञ्चं, मञ्चञ्च
महान्	महन्तो (१)	मृदुलः	माउकं
महाराजः	मरहडः	मृषा	माउताणं मञ्चताणं,
माकान्दः	मञ्चन्दो	मृषावाक्	माउकं
मातृखसा	माउसिक्का,		मुसा, मूसा, नेषा;
	माउखा		मुसावाक्रा
माधुर्यं	मञ्जरिञ्चं	मेधिः	मेढी

१। शौरसेन्या “महान्” इत्यस्य “महन्तो” इति कृप भवति ।

प्रारूप	मार्गते	मन्त्रालय	प्रारूप
✓ यथा	✓ नवा (१)	✓ स्लाट	प्रदाल, प्रिडाल, प्रुलाल
✓ धमुना	✓ अउणा	✓ भवेष	भोष, भ्रमेष
✓ धदि	✓ लही (१)	साइन	साइलो, साइलो (५)
✓ धावत् जितिअ, (६) जा, जाव	सामुल	जामुलो, (६) सामुलो	
✓ दुधिहिर् { बड्डिलो, जिद्धिलो (४)	लालूल	पालूलो, लालूलो (७)	
✓ रक्त	रण, रन्	वल्	वर्त, वल्
✓ रिव	रूच	वष्ट	वुष्ट, वष्ट
रानकीय {	राद्धा	वदर्द	वोर्द (८)
	राम्बेर	वदरो	वोरी
	राधका	वनस्पति {	वनस्पृह वनस्पृह
✓ रानकुर्म	रात्ता, प्राकुर्म	वनिता	वित्ताया, मुणिदा
✓ राधि	राद्द, रम्बो	वर्द्ध	वर्द्ध
रम्ब	भुक्तो, भुग्तो	वस्तो	वेस्ती, वस्ती
✓ रुदित	✓ रुद्ध	वस्ति	वस्ती
✓ रुधुक्त	धुम, लक्ष्म	विद्म	वार्दि, वाहिर
रम्भावति	धम्भालुप्ती	वात्ता	वात्तो

१। यथा मन्त्रालय मोर्त्तेन्वा “जावा” तथा अपव द्वे जोम, विव, विव इति एवादि ।

२। “यहि” मन्त्रालय मोर्त्तेन्वा “जही” इति८वे ।

३। “पावत्” मन्त्रालय मे लेवडुर्व लेगुही जाम जावि इति एवादि ।

४। “दुधिहिर्” मोर्त्तेन्वा “जिद्धिलो” इति८वे ।

५। ६। ७। मोर्त्तेन्वा “काल च्च लेवह लालूल च्च “संवर्ण” तथा कालूह “कर संवर्ण” इति एव भवति ।

८। मोर्त्तेन्वा “वदर्” च्च “वोर् इति एव भवति ।

संख्यातं	प्राक्षातं	संख्यातं	प्राक्षातं
✓ वाराणसी	वाणारसी	दृष्टिः	वुड्ठी
वाष्पः	{ वाहो (अध्यनः) वाप्पो (धुक्षे)	दृष्टां	वेण्टं, वोण्टं, विण्टं
विंश्तिः	वीसा	दृष्टिकाः	वुंदारओ
विचकिसं	वेदूसं, विअदूसं	दृष्टिकाः	{ विच्छुओ, विच्छुओ,
विच्छीः	विच्छुओ	दृष्टिः	विचुओ, विचिओ
वितर्ष्णिः	विअड्हो	दृष्टमः	उसहो, वसहो
विदग्धः	विन्नर्ड्हो	दृष्टं	विडं, वुडं
विभीतकः	वहेड्होडो	दृष्टिः	विडी, वुडी
विअम्भः	वीसंभो	दृष्टतरं	वहअरं
विश्वकृ	वीसुं	दृष्टितिः	{ विहप्फर्दि (२) वुहप्फर्दि,
विश्वस्तुः	वीसत्यो	दृष्टितिः	वहप्फर्दि, वहस्तर्दि
विषमः	विसठो, विसमो	दृष्टुः	भयप्फर्दि, भयस्तर्दि
विसंष्टुलं	विसंकुल	वेणुः	विहस्तर्दि, वुहस्तर्दि
विहोनः	विल्लणो, विहोणै	वेतसः	वेणू
विकलः	भिभलो, विमलो, विहलो	वेदना	वेडिसो (३)
✓ वीर्थी	वीरिअ	वेदूथः	विअणा, वेअणा
दृष्टः	सूक्खो, वज्जो (१)	वेत्तुः	वेणिअ
दृत्तः	वट्ट		
दृष्टः	वुड्ठो		

१। शौरसेन्या “ दृष्ट ” सर रूप “ एक्ख ” इत्येव ।

२। ३। शौरसेन्या “ दृष्टितः ” “ विहप्फर्दि ” इत्येक ४५ भवति “ वेतस ” सर “ वेडिस ” इति ।

		प्राकृत नामालो	
संस्कृत	प्राकृत	संस्कृत	प्राकृत
✓ व्याकरण	वाक्य व्याकरण	प्रदृष्टाल	सकल ✓
व्याप्ति	वावहो	शौदीयी	शोषित्य
व्युत्पन्न	विवृत्यन्ते	शौर्यी	शोरित्य
व्युत्पन्नं	विवित्यं	शा	सा, साणो
✓ व्यक्ति	समष्टि ✓	समाणं सम्भानं धुत्राण	समाणं सोत्राण धुत्राण
व्यक्ति	सक्तो, खतो		
व्यनिधि	सपित्रो		
✓ व्यस्ति	व्यस्ति	मस्तु	मस्तु
व्यवर	समरो	मामाक	मामाको
✓ व्यावा	व्यावो (१)	मापा	मलापा
व्यावक	सुवत्रो	चेप	चेलिको, चेलियो
✓ व्याहौ	मार्यं ✓	पप्मुख	पप्मुहो ✓
✓ व्यिधिः	व्यिधिः, सिद्धि	पष्ट	पष्टो ✓
व्यिवेदना	{ पिरोवेच्या, सिरविच्या।	पष्टो	पष्टो ✓
व्योक्त	{ सीमरो, सीहरो, सीशरो (१)	मटा	मठा
✓ व्यति	सिप्पो ✓	सप्ति	सप्तो ✓
✓ व्यक्त	सुक्त, सुक्तु	समद्य	सप्तरह ✓
व्यं	सिंग, संग	समप्यं	क्षितिवेष्टो, क्षितावधो
		समर्थ	अस्त्र, समर्थो
		समद्द	समद्दो
		समस्तो	समस्त

१।१। श्रीरमेश्वा शाव लग्नारो रति तथा श्रीवर "शीकर इति रूपं प्रवति ।

संख्यातं	प्राकृतं	संख्यातं	प्राकृतं
सरोरुहं	सरुहं, सरोरुहं	स्त्र्यः	स्त्रिभ्री
सर्वाङ्गीय.	सर्वंगिश्चो	सोऽचासः	स्त्रासो
✓ सारी	✓ सकिर्खणो	सैन्यवं	सिध्वं
सातवाहनः	सातवाहनो	सैन्यं	सिण्सेणं
साध्विं	सप्त्वाधिं	सैकान्दः	खंदो, कंदो
✓ सामर्थ्यं	सामर्थं, धूमर्थं	साव्यः	ठड्ठो
साम्ना	सुण्हा	साम्वः	तंवो
✓ सिंहः	सीहो	साम्भो (स्थुणायां) ; साम्भो,	
सिंहदत्तः	सिंहदत्तो	साम्भो (निष्पले)	
✓ सिंहराजः	सिंहराजो		
✓ सिरा	किरा	सावः	थवो, तवो
सुकुमारः	सोमालो,	सानः	त्वेणो त्युणो
	सुउमालो,	सोकः	छोकं, थोवं,
	सुकुमालो		षेवं, धोअं
सुष्टुप्तं	सकुडं (आर्षे)	स्त्राणं	ठीणं, थीणं, धिणं
✓ सुधा	कुहा	स्त्री	✓ इत्यी, थी (१)
सुभगः	सुहश्चो,	स्त्रिविरः	थोरो
	सुहशो	स्त्रानं	ठीणं थीणं
	सुल्लहं,	स्त्रानुः	खाणू (पृच्छस्त्रान्दे) ; आणू (शिवे)
स्त्रज्जं	सल्लहं,	स्त्रूणा	थोणा, थूणा
	सुहमं (आर्षे)	स्त्रूलं	थोरं, थूलं

संस्कृत	माधुर्य	संस्कृत	माधुर्य
खैर्यी	योरिच	दरीमकी	सरकूर्,
अखिल्य	{ सपिदू, सिपिदू, — पिदू —	इरिताल	{ दृष्टिकूर् इरिताली
खुषा	धृण्हा, सुषा		हथदी
येह ✓	सेहो येहो	इरिदू	{ दृष्टिदी हथदा,
खुदा ✓	छिदा ✓		हथदा
✓ खटिक	फलिदू ✓	इरिल्य	इरिच्दी
सिटिक	सितिको फिटिको	इरिल्य	इरिल्य
✓ खोटक	खोड्यो, फोट्यो (१)	हीय	झ्यो, हीयो
खात् (किया)	सिया	अृद्य	हिय, हियच (१)
सूर्य	सिवियो, सिमियो		{ चूदो, इदो,
इयूमाल्	इयुमलो	इद	{ इदो, इयो (आर्य)
हर	शीरो इरो		

शैरसेन्या विशेष नियमानुस्ता एव्या ।

The following is a list of the words the forms of which have some peculiarities in the sauraseni dialect.

स	शौ	स	शौ
अतिशीघ्र	अदिशीगृह	अन्यथा	अवधा (३)
अतुशित	अतुशित, अतुशित	अन्याद्य	अथादिसो (४)

- (१) शैरसेन्या शौर्यवस्था वोर्यो इति रूप सर्वति ।
- (२) पैदूचा इत्यस्य वित्तप इति रूप सर्वति । शैरसेन्या वित्तपसिति ।
- (३) अपव ए अन्यथा अन्यथा अतु अपव इति अपवर्ण सर्वति ।
- (४) अपव ए अन्याद्यस्य अपवादिली अपवस्थी इति अपवर्ण ।

सं	ओ	सं	ओ
✓ अपूर्व	{ अवृत्तं, अउत्तं ।	तावत्	तेजित्तं, दाव
अर्प्युका	अम्यन्त्रा	लदीयं	तवकोर्कं ।
अवस्था	अवित्या	दुहित्का	दुहिदित्रा
असुदीयं	अन्दकोरकं ।	निच्छिन्नाः	निच्छिदो ।
आश्वर्यं	त्रचरीत्रं ।	पितकाः	पितुको ।
इव	विअ	प्रगुणं	उम्यवं
इह	इध	भरतः	भरधो
उत्थितं	उत्थिदं	भर्ता	भद्रा ।
एतावत्	एतिअं	भर्तृदारिका	भडिदारित्रा ।
एव	ज्ञेव, यजेव	भद्रिका	मदणिआ
कौरवः	कोरवो	भद्रीयं	भमकोरकं ।
स्त्रः	स्त्रः	मातकाः	मातुको ।
स्त्रारं	स्त्रारं	मूर्ख	मुरखो ।
कथं	कधं	थथा	जधा (१) ।
स्त्रु	करु	थावत्	जित्तिअं ।
गणिका	गणिन्त्रा	वदनं	वेदणं ।
धथितं	{ गुहिदं, धथितं	दृष्टः	दृक्खो ।
चूतलतिका	चूदलदित्रा	सदृशं	सरिक्खं ।
तथा	तथा	सहस्र्य	सहस्र्या ।
		सोदामिणी	सोदामिणी

(१) नृपतं श्व अथा अन्दस्य नेम, जिह, जिध, इति क्षयादि भवन्ति ।

माचार्या वच्चमाप्यकारिक्षिप विशेषविधायिनी ।

The following Kārikā points out the peculiarities of the Prāchīva dialect

हीही भो परितोये आत् शीमान् शीष विभवे, धूतेष, शोष
ज्यिष्या यस्ता एवार्थं समता सर्वा । यजे यदु तरङ्गी दौ चमुच्चापे
पयोररे । इष, इम, इदं चोणि दूमाने इदमर्थके बीदा विवित
विभोलौ प्रक्षते पद्धिद तथा ,

अवि, भाविद्विष्ट श्रापोयाम्बोपमा वजा ।

अवन्यां विशेषनियमानुगता यस्ता ।

The following are the words which have special forms in the Abanti dialect :

यदृष्ट चरिष्ट

अवन्यां दृष्टते ते से दृष्टो प्राप्यनाम सर्व, ते-तर्व, से-सर्व ,

भाग्यां विशेषनियमानुगता ।

For the following words, special rules are laid down in the Māgadhi

आद्रै	भीष	मृतं	मरे, मरे
फोण्य	कोण्य	रम	रेणे
क्षत	कहे, कदे	पपथ	पथ्यमो
धीम	गिन्दो	वभति	वसधी
गतं	गजे, गदे	भुमुचो	भुग्नका
तर्षात्	ता (१)	उत्तराख	गित्राखा, गोद्धासे

(१) शोर्वेष्यामवि तर्षादित्यका इति सन्ति ।

ही-विस्तयेच, तापेच, कुत्सार्थेच विदुर्बुधाः ; लेले, श्रेस, ले
श्वदाच्च समुद्धाचेपदोर्भताः । भानार्थ मानिकं ख्यातं ; किञ्चातच्च
पिशातके ; गणनार्थां भता गणा ; पुरुषो पुलिशस्तथा ; हीभानहे
विस्तये स्तात् ; लुक् च क्षन्दोवशादिह ; नटोर्वडुव मिष्टन्ति ; हङ्कं
हृदये तथा ; अहस्त दृश्यतेऽत्रापि अहमर्थे हगे, हके ; सुमदर्थे पददन्त
तुप्यं तुच्चे च समतं ;

पैशाच्यां विशेष नियमानुगताः शब्दाः ।

Words for which special rules are laid down in the
País'áchi dialect

सं	पै	सं	पै
दृव	पिच	रटहं	किंज्जं, खरच्च
उच्चा	उसनं, उल्लं	पल्ल	पखमं
कार्थी	कच्चं	पृथिवी	पुयुपी
		प्रथमं	पुयुमं

पैशाच्यां दुखाने तुर्भवति , in the pais'áchi, तु is substituted for दु as कुतुच्चके ।

अपभ्रंशे विशेषनियमानुगताः शब्दाः

The following are the words under special rules in
the *Apabhransa*.

सं	अप	सं	अप
अह्नुतं	ज्ञकरि	दिवा	दिवे
अन्यथा	अनु, त्रयहः	ध्रुवं	ध्रुवु

म	अप	म	अप
अन्यादृम्	{ अन्यादिभी, अवराद्यभी	मत	गवाच
अपस्तुन्द	दद्यतो	नहि	नाचि
आपत्	आपद्	पर्	पर्
द्विदृक्	एव	पुनः	पुण
द्विदृम्	अद्यतो	पृथक् पृथक्	{ जुच्च, जाच्च माद्, माओ, माद्यम, पायिन्द
उक्त	दुन्त	माय	म
कथ	केम, किह, किध	मा	मणाओ
कित्त	किर	मनाद्	मेत्यु, यत्तु
कीदृक्	केत्त	यत्	जेम, जिह, जिध
कोदृम्	कद्यभी	यथा	जिह
कुत्त	फड, कह	याद्	जद्यसो
कुप्त	केत्यु	याद्य	विष
कुक्त	घप्पतो	वर्त्तम्	विष
क्रीउक	कोडू	विषा	विषु
क्रीडा	खेडू	विषम्	विवर्
सत	तो	विष्व	वुष्व
सत्त	तेत्यु, तम्म	गोष्व	विद्व
सथा	सिम, सिह, सिध	संपत्	संवद्
सदा	तो	सम्	समा
तादृक्	तेष	सह	सह
तादृम्	तद्यतो		

पाञ्चांल्यां विशेष-नियमः ।

॥ रलोर्धत्ययः ॥

The only special rule in the *pānchāli* is that *r* and *l* are optionally interchangeable.

टक्का भाषायां विशेष नियमः ।

॥ उद्धजण्ण ॥

The only special rule in the *Takka* dialect is that *u* is added to the end of nearly every word

आभीथां विशेष नियमः ।

Following are the special rules in the *A'bhīrī* dialect :

॥ कीचके कास्थोक्त्वा ॥

In the word *kichaka* the final *k* optionally assumes the form of *a* कीचका, पक्ते जीचचो ।

॥ क्वचित् डर्थोर्लः ॥

In some words *l* is substituted for both *d* and *r*.

॥ न लोपोऽरण्ये ॥

In the word *aranya* the initial *a* is not elided.

॥ समासेऽड्लोपय्य ॥

The medial vowels of the compound words are elided.

अव्ययः ॥

Indeclinable words.

त	वाक्योपन्यासे	भासि, } इसा, } इते	भासि, } सत्त्वा आमन्त्रे
आम	आमुपन्मे		
षष्ठि	षष्ठीपरीते		
संदि	{ विषादे, विकल्पे, निष्ठये, पद्धताम्, सामत्ये	दे भज्ञा भम्भुष्टीकार्ये उ दामे, पृष्ठायां, निवारण्ये उ, ए } निष्ठये, वितर्के,	
संद	{ उद्धाराये	उ, ए } समावने, विष्टये च	
संदि	{ उद्धाराये	उ } गर्वायां, आचेषे, विष्टये सुचनायां च	
मिष्व, पिष्व,			
विष, विष,	{ रूपाये		
ष व	{ रूपाये		
षट्, चेष्ट,	{ अवधारणे च		
विष			
वेष, तेष	कुचले	इरे { समापणे, रतिकाले, लेपे च	
वसे	निहारणे, निष्ठये च	ओ { क्षपनायां, पसाजापे क्षपनायां, कुचले	
किर, दर, हिर	किलाये		समापणे, अपराधे
षवेर	केवले		
षवरि	आगलाये		विभूष्ये आमन्ते, आदरे भये, योहे,
चतुर्छि	निवारणे		विषादे, पसाजापे च
आष, षाट्	निषेधाये		
भाष	मा (अ) ये	उद्द उभावनाया।	
पक्षी	निष्वेदे	वषे { निष्ठये, विकल्पे, अनुकाम्यायां च	
वेषे	{ भव, वार्ष्य, विषादे	मषे विमर्शे	
	{ आमन्त्रे च	अभो आवये	
		अपूपषे अस्यमये	

पाडिक्कं	प्रत्येकार्थे	मोरउक्ता	मुधार्थे
पाडिएक्कं		८९	त्रत्यार्थे,
उह	पश्चार्थे		ईषदर्थे च
इहरा	इतरार्थे	किणो	प्रभे
एक्कुस्त्रिं	क्षटिति, सत्पुति	इ, जे, रोरा	पादपूरणे
		श्रौरक्षेन्यां अथवं ।	

दाणि	इदानीं	हला	सख्योक्ताने
ज्वोव, (यज्जेव)	एव	हीमाण्डे	विस्मये, निष्वेदे
एवंष्टेदं	एवमिदं		हष्टे
किंष्टेदं	किमिदं	अभवे	हष्टे
द्वजात्य	द्रागार्थे	हीही	विदूषकस्य होषोक्ती
हंजे	चेत्यीक्राने	दव, विष्ट्र, व्व	द्वतार्थे
		शेषं प्राप्ततवत् ।	

एते ह्याथ्यशब्दा भागध्यामपि तत्तदर्थेषु व्यवस्थितन्ते । केवलं “अधुना” शब्दस्य अज्ञरि इति रूपं भवति ।

अपम्रंशे	विशेषाव्याथशब्दाः ।	छक्कु	वदि
क्षङ्क इत्यादयः शब्दानुकरणे, चुन्धी इत्यादयः चेष्टानुकरणे ।			
न, नउ, नाक्,	द्रवार्थे	धदं, खाकं	द्रृत्यादि अनर्थकाः
नवान्, जणि, जणु		पञ्चकू	पञ्चात्
क्षेषि	हे सखि	एमाद्	एवमेवं
एथवारा	एकाशः	अवह	अथवा
केहिं, तेहिं, रेहि,	तादृथे	पञ्चलित	प्रत्युत
रेहिं, ताय		एतहे	इतः
पुणु	पुनः	एमाहि	इदानीं
त्रवसेः, त्रवस	अवस्थं		

अथ चतुर्थोऽध्यायः ।

गद्द साधन विधि ।

Declension of Nouns

॥ साधारण नियमः ॥

General rules

(१) ॥ प्राणते सज्जतवत् योग्येव पुरुषोक्तीर्थाभ्यानि सिद्धानि सन्ति ।
येषां सज्जतमन्धाना प्राणते उत्तिविपर्ययो भवति प्रथमाभ्यादे तदि-
षेकं रुत ।

Prákrita like the sanskrita has three genders, male, female, feminine and neuter. We have in the first chapter laid down rules how sanskrita words change their gender in Prákrita. (१) ।

(२) ॥ प्राणते द्विवप्तन भासि ॥

As stated in the first chapter, Prákrita has two numbers, singular and plural. The latter being also used in the place of sanskrita dual

(३) प्राणते पञ्चविमङ्गलयद्युर्घात्माव ।

Prákrita has all the sanskrita cases except the dative which is replaced by the genitive.

(४) नौरेष्वा भासेष्व यु च । The word *Dhṛgadkṛya* which is held neuter in general Prákrita, is used in masculine in the Sauraseni.

परिव लिप्त विभागीनां वैष्णवान् तु विपर्ययः । In the sákráni dialect the change from sanskrit of the affixes denominated *अप्* and *त्वा* and also of the genders and the cases, is most arbitrary

(४) प्राक्ते पञ्चविधाः शब्दा दृक्षन्ते—अवर्णान्ता, दृवर्णान्ता ; उवर्णान्ताः ; चवर्णान्ताः ; तथा इलन्ताः ।

For the purposes of declension, *Prákita* nouns may be divided into five classes, (1) those ending in *a* and *ā*; (2) those in *i* and *í*; (3) those in *u* and *ú*; (4) those ending originally in *ri*, (5) those ending originally in consonant. (१) ।

अवारान् पुंसिङ्ग शब्दरूपाणि ।

General rules for Declension of nouns ending in *a* (masculine) :

(१) अदन्तात् पुंसि प्रथमैकवचनस्य खोः स्थाने ओ खात् ।

The affix *su* of the nom. sing becomes *o* (२).

(२) जस्, शस्, उसि, आस्, एषु परतोऽदन्तास्थानस्य दीधो^०
भवति जश्मसोलोपञ्च । (३)

The final *a* becomes *ā* before the affixes जस् (nom. plu) शस् (ac plu) उसि (the oblative sing) and आस् (the

१। वस्तुतस्तु विविधा एव शब्दा चृकारान्नइलनानां कर्थ्यकालेजावात्। In fact there are only three classes, for the final *ri* changes generally to *u*, or in the some cases to *ara* or *āra* and the final consonants are either dropped or takes an 'a' after them

२। मागद्या सीपरेकारस्य 'ए' कारो भवति लुलोपञ्च । In the *Mágadhi* dialect the final *a* becomes *e* (ए) before the affix *su* and the affix *su* itself is 'dropped', as उच्चः एक्षे एषः-एम्भे, उपेषः मेषे, अपभंगे स्त्रोः परयोरकारस्यो-कारो भवति । In the *Apabhraṇa*'s 'u' is substituted for the final *a* of a noun when the affix *su* or *am* is applied to it.

३। अपभंगे सर्वदैव जाश्मसोलोपञ्च । In the *apabhraṇa*'s *jas* and *sas* are always elided.

genetivo plu) and *jas*, and *sas* (the affixes nom and acc plu) are also elided

(३) अत परस्तामोऽकारस्य सुग् भवति ।

The *a* of *am*, the affix of the accusativo singular is elided

(४) अत परस्त टा इत्येतस्य पट्टीष्ठवचनस्य पामो एतो भवति ।

N is substituted for *ṭā* and *sim*, the affixes of the instrumental singular, and genotivo plural (१)

(५) हि इसौ वर्ज्यिता सुपि परत अकारस्य एत्तम् भवति ।

The final *a* of nouns ending in *a* becomes *e* in all the cases except *hi* (loc. sing) and *इस* (gen. sing)

(६) अत परस्त भिष्याने देवता खामोनासिक खानुखार ये हि भवति ।

Hi, *hīn*, or *him* is substituted for *bhis*, the affix of the instru. plu. (२)

(७) अत परस्त इसे ज्ञो, दो, दु हि, विजो इत्येत आदेया भवति । दकारस्य सुकृच ।

१। अपव मे 'डा' यासे वकापद्मार्थी विहितो In the apabhransas either *ड* or *मास्वार्थी* is substituted for *ṭā*.

अपव मे डा परतीमार्थ्यम् विष्वदेव भिष्य च विकल्पेन ; In the apabhransas *े* is invariably substituted for the final *a* in Instr. sing. and optionally in Instru. plu. अपव मे वकापद्मार्थी डे रक्षारेशी भवति In the apabhransas *कम* is substituted for *द्वा* the affix of the gen. plu.

मास्वार्थी यासो चार्द चा In the magadhi *daham* is optionally substituted for *द्वा*.

२। मात्रा प्रकार वर्षप्रतिक्षयोऽनुरूपे विहितो According to Prakritapratyaya and Kalpalatika only *him* is substituted for *bhis*

tto, do, du, hi, and hitto are severally substituted for *nasi* the affix of the ablative sing. (१) The *d* of *do* and *du* is also elided

(२) अतः परस्य असः स्थाने तो, दो, दु, हि, हिंतो सुंतो इत्येत आदेशा भवन्ति ।

Bhyas the affix of the ablative plural is replaced by *tto, do, du, hi, hintto* or *sunto* (२)

(३) अतः परस्य असः स्थाने स्ते इत्यादेशो भवति ।

Ssa is substituted for *nas* the genetive, sing (३)

(४) अतः परस्य डे रेकारो भिस्त्वादेशो भवति ।

E and *mmi* are substituted for *ni* the affix of the locative singular. (४)

१। आणत प्रकाश कल्पलतिकथोः डसेः स्थाने 'आदो' 'दु' तथा 'हि' इति नव एव आदेशा विविताः । According to Prákritaprakasa and Kalpalatikā the substitutes for *nasi* are only three in number *ado, du* and *hi*,

शौरसेन्या डसे. स्थाने आदो, आदु इत्यादेशो भवतः ; कल्पलतिकामिते केवल दो । In the *sauraseni* *ado* and *adu* are substituted for *nasi* but according to *Kalpalatika* only *do* is substituted for it

पैशाच्या डसे. स्थाने आतो आनो इत्यादेशो भवतः । In the *paisachi* *ato* and *atto* are the substitutes for *nasi*. अपभ्रंशे डसे हू, हू, In the *apabhrans'a* *ha* and *hu* are substituted for *nasi*

२। अपभ्रंशे असोऽकारात् परस्य ह्ल इत्यादेशो भवति । In the *apabhrans'a* *hum* is substituted for *bhyas* after nouus ending in a

३। मागद्यां डसो विवाष्पेनावादेशो भवति । In the *mágadhi* *āha* is optionally substituted for *nas* अपभ्रंशे डसः हू, हू, स्तो, इत्येत आदेशा भवन्ति । In the *apabhrans'a* the substitutes for *nas* are *su ho* and *sso*

४। शौरसेन्या अदनात् डे केवल एकार एव । In the *sauraseni* only *e* is substituted for *ni* after nouns ending in a

अद्वाहृणम् ।

Examples of the above rules.

एकवर्णनं	व्यक्तवर्णनं	
Singular	Plural.	
प्रथमा (nom.)	देवो	देवा
द्वितीया (acc.)	देवं	देवे, देवा
तृतीया (instr.)	देवेय (१)	देवेय, देवेयिं, देवेयिं
पृथमी (abl.)	<div style="display: flex; align-items: center; gap: 10px;"> <div style="border-left: 1px solid black; padding-left: 5px; margin-right: 5px;"> देवतो देवायो देवाऽउ देवाहि देवादितो देवादि </div> <div style="border-left: 1px solid black; padding-left: 5px; margin-right: 5px;"> देवातितो देवानुतो देवेदितो, देवादि </div> </div>	
यष्ठी (gen.)	देवस्य	देवाय, देवाय
स्थानी (loc.)	देवे, देवेभ्यः	देवेष, (२) देवेभु
स्थानोधर्म (loc.)	देव, देवो	देवा

सर्वे अद्वाहा देव ग्रन्थवर्त भावात्या ।

All nouns ending in a are declined like देव।

पुलिङ्गिकारोकाराना-मन्दाना॑ ६४०३ ।

Declension of nouns (masculine) ending in (१) a or u (२)

नियमः (rules)

(१) दुद्वानाना॑ सु, अस्, भिस्, भ्यस् सुप् इत्येतेषु परतोऽनास्य दीपो भवति ।

Before *su* (nom. sing.) *jas* (nom. plu.) *blis* (instr. plu.) *bhys* (oblat. plu.) the final a or u of nouns becomes long

१। वर्णप्रस्ताविकाभ्यस्ते देवार्थ इति आमो रूपे ।

२। अपभ्रंश एपो दिं अप द्विष्टुष्टिः ।

(२) इदुदन्तयो र्जस ओकारादेशो भवति, णोच ; जसोलुक् च क्वचित् ।

O or णो is substituted for *jas* (nom. plu) ; in some instances *jas* itself is elided

(३) इदुदन्तयोः श्वो णो भवति । उ-सञ्च वा । (१)

णो is substituted for *sás* (the affix acc. plu) णो is also optionally substituted for *nas* (उस) the gen sing

(४) इदुदन्तेभ्यः टा विभक्तेणा इत्यथ भादेशो भवति ।

ना is substituted for टा (intr. sing) (२)

(५) ॥ शेषमद्वनवत् ॥

The remaining declension is like that of nouns ending in *a*

उदाहारणानि Examples

एकावचनं	वक्तव्यचनं
प्रथमा (nom)	गिरी
द्वितीया (acc)	गिरि
तीया (instr)	गिरिया
पञ्चमी (abl)	गिरिदो इत्यादि
षष्ठी (gen)	गिरियो, गिरिय्य
सप्तमी (loc)	गिरिभ्य
सन्धी (voc)	गिरि
	गिरीओ, गिरियो गिरियो (३) गिरीहिं गिरिहिंतो, गिरीहिंतो इत्यादि गिरिया, गिरियां (१५) गिरीहुं, गीरीहुं, गिरीओ

१। अपव श्वे इकुञ्ज्ञा हृषि, भ्यस्, डीना थयो जास है, झ, हि इत्यादेभा भवन्ति । In the *apabhrans'a* *he hum* and *hi* are substituted for *nas*, *blyas* and *ni* respectively after nouns ending in *o* or *u*

२। अपव श्वे टा खाने ए सानुस्वारो णकारञ्च भवति । In the *apabhransa* *e* as well as *anuswara* and *na* are substituted for टा after nouns ending in *o* or *u*

३। केषाच्छिमते शसि च गिरीओ गिरि ; गुण्ड्यो, गुण्डि इति रूप दथ । According to some authorities these nouns may have two other forms in *sás* as गिरीओ, गिरि, गुण्ड्यो, गुण्डि ।

प्रथमा	गुरु	गुरुचो, गुरुबो
द्वितीया	गुरु	गुरुबो (१)
तृतीया	गुरुबा	गुरुहिं
पञ्चमी	गुरुदो इत्यादि	गुरुहिंको इत्यादि
षष्ठी	गुरुबो, गुरुभ	गुरुयं, गुरुय (२)
अष्टमी	गुरुभिं	गुरुध, गुरुत्व
सम्भोधन	गुरु	गुरुचो

सम्भै इकारान्ता गिरिमन्द्वदुकारानाथ गुरुमन्द्वयत् रूपाणि
भवते ।

All nouns ending in *s* or *u* are declined like *giri* or *guru* respectively

अकारान्त पुस्तिष्ठ शब्द रूपाणि (नियमा) ।

Rules for Declension of nouns ending in *ra* (ए) (mora culine.)

(१) अकारान्तस्य सुपि परत आर इत्यादेयो भवति । अदन्त
वचार्य रूपाणि ।

The final *a* of words becomes *dra* before all case affixes, and such words are declined like those ending in *a*

(२) समी वज्ञै सुपि परत अकारान्तस्य साने विकार्येनोकारादेय
उत्त पस्ते खोकारान्तमन्द्वदरूपाणि भवन्ति ।

U is optionally substituted for final *ra* before all case-affixes except ए (nom. sing), and एम (acc. sing) when *u* is substituted for *ri*, the rules of declension prescribed for nouns ending in *u*, shall apply

१। अपद ए चासी श्वर्ण रहे, च भवति । In the apabhrana, इत्तम as well as इत्तम are substituted for इत्तम after nouns ending in *s* or *u*.

२। श्वोसेनी भव शब्दस्य 'महा' रहि रहे भवति । In the saurasevi the word भर्तृगि take the form of भर्तृग्गि.

(३) सम्बोधने सौपरे नवदन्तस्य विकल्पेनाकारादेशो भवति ; विशेषणवाचिनि हु न ।

A is optionally substituted for the final *ri* (कृ) of nouns in vocative singular, as हे पित्र, हे पित्रै, (हे पितः) , but this rule does not apply to words ending in *ri* (कृ) used as adjectives, as हे भारार् ।

(४) पित्र, भ्रातृ, जामात्रृणां सुपि पृत नवस्थाने 'अरो' भवति आरापवादः ।

The *ri* of the words *pitri*, *bhrātrī*, and *jāmātri* becomes *ara* instead of *āra* before the case affixes , तिथा-मदन्तवत् ऋपाणि च they are declined like words ending in *a* ; ती पृत वाकारञ्चवा before the affix *su*, the *ri* of these words may also optionally become *a*.

Examples अदाहस्यानि ।

भर्तुर्भृदः ।

एकवचनं	वक्तवचनं
१मा (nom) भत्तारो	भत्तुणो, भत्तारा
२था (acc) भत्तारं	भत्तुणो, भत्तारे
३था (instr) भत्तुणा, भत्तारेण	भत्तारेहिं, भत्तुहिं
४भी (abl) भत्तारादो, भत्तुणो इत्यादि	भत्तारहिं, भत्तुहितो
५ष्टी (gen) भत्तुणो, भत्तारस्तु	भत्तुणं भत्ताराणं
६भी (loc) भत्तारे, भत्तारमि, भत्तुमि	भत्तुसु, भत्तारेसु
७ (voc.) हे भत्तारः	हे भत्तारः

सर्वेषामृकान्तपुंलिङ्गानां भर्तुर्भृदवत् ऋपाणि भवन्ति ।

All nouns ending in *ri* are declined like the word *bhartṛi*.

पिट्ठ प्रक्षण।

एकवचने	व्यावचने
१मा (nom.) पिशा (१) पिश्रो	पिश्रा (२)
२या (acc.) पिथ९ (३)	पिश्रे, पिदुणो
३या (instr.) पिश्रेण, पिदुणा	पिश्रेणि
४मी (abl.) पिश्रादो, पिदुणो इत्यादि	पिश्रहितो इत्यादि
५यी (gen.) पिश्रत्यु पिदुणो	पिश्राण, पिदुण
६मो (loc.) पिश्रे पिश्रमि, पिदुणि	पिश्रेमु, पिदुमु
७ (loc.) दे पिश्र, दे पिथ९	दे पिश्रा।

एव भाव गामाभो रूपाणि भवन्ति ।

The words भिर्दित्रि and जामुत्रि are declined like *piltri*

दिकारोकेतानामा पु चिह्नानो रूपाणि ।

Declension of words (masculine) ending in i or u

(१) मालतपकामा कन्यततिकथोरोकारोकारानामा गव्दानो
माधनार्यि न रूपक् रूपाणि विद्यन्ते । एतीयते तत् तेषामपि यथाक्रम
मिकारोकारान्तवत् कार्याणि भवन्तीति ।

१। मारभ्या प्रथमैवचने विदा" रूपाणि भवति । यदा 'मार व्यावचने वि
रहा'र विदा" In the neuter of the word *janipi* becomes *pidi* in nom. sin-
gular

२। भावान्धम् यसि 'भावरी' रूपाणि रहते । We find also the form
'भावरी' in nom. plu. of भावान्धः as चनुमेभन्धु रर् रमसिद् ते भावरी ।

३। मावान्धे यसि 'पिदर्द' रूपाणि । In some dialects we find also
the form पिश्रे in acc. sing

In the *Prákritaprakas'a* and *kalpalatiká* no special rules are given for declension of masculine words ending in í or ú. Such words are declined like those ending in i or u respectively.

(२) हेमचन्द्रेण्टु विवल्लानां दूकारोकारानानां सर्वस्थामेव
विभक्तौ इत्यु विधानं आतं, सम्बोधनेतु विकल्पेन ।

According to Hemachandra the final í or ú of words, which are formed by the application of the suffix *kwip* to the roots, becomes short before all case affixes. This rule is optional in the vocative singular.

गो शब्दस्य पुंलिङ्गे गाव इति रूपं भवति । ततोऽस्थादनवत्
रूपाणि भवन्ति ।

The word *go* takes the form of गाव in the masculine and is declined like words ending in a

स्त्रीलिङ्गं शब्दाः ।

Feminine nouns.

स्त्रीलिङ्गं शब्दानां रूपकथनात् प्राक् स्त्री प्रत्यया विविच्यन्ते । तेच
प्रायः संस्कृतवत्, वाचित्तु विशेषं नियमानुगताः ।

Before proceeding to decline feminine nouns it would be necessary to state that the rules for feminine suffixes in sanskrita are in general also applicable to *prákrita*. Some words in *prákrita* are however subject to special rules, which we enumerate below

विशेषं स्त्री—प्रत्ययाः ।

Suffixes which are applied to some special feminine nouns.

(१) अणादि मत्यै निभित्तो योदीरुपियै तस्य विकल्पः ।

The suffix *ni* which is, prescribed by panini's sūtra (4/1/15) to feminine nouns is optionally applied in *Prakrita*

(२) अग्रातिवाचिनाय पिया विकल्पेण ही ।

Except in words signifying species, the suffix *ni* is optionally applied to all feminine nouns, as काणी, काना इत्यादि, शुभार्यादौ नियमेष्व the suffix *ni* is invariably applied to the words *lumari* &c.

(३) राया इरिद्रान्या या ।

Ni is optionally applied to the words *chhaya* and *Haridra*, as राया, रायी, इरहा, इरही,

(४) स्त्रेष्वादे भाने भवाद्य, अद्वावप्रपाणि ।

The feminine words *sitaeri* &c. assume the forms of *sasi* &c and are accordingly declined like words ending in *a*, as ससा, भणदा, दुहिणा ।

(५) अनामि सुपि किं-यत्-सद्ग्रा पिया शोभा ।

When the pronouns *kimi*, *yat*, and *tat* are used in the feminine gender *ni* the suffix is optionally applied to them, as शीघ्रो, काष्ठो &c. (१) ।

॥ शीघ्रो यद्व माधन नियमा ।

The following are the rules for the declension of feminine nouns

(१) पिया जग्यतो भाने चतु, शोत् इत्येती वा भवत्, दीर्घ य वा दुभ्यत् ।

१। शीघ्रेभा भेष विक्षिप्तस्ते । This rule has no force in the sanskrit dialect.

In feminine nouns either *ut* or *ôt* is substituted for both the affixes *jas* and *sas* and the final short vowels become optionally long (१) ।

(२) स्थिधां वर्त्तमानात् नान्नः परे टा, उंस, डीनां स्थाने आत् अत्, इत्, एत्, इत्येत आदेशा भवन्ति । आदन्तात् टादीनां स्थाने आन्न भवति ।

In the declension of feminine nouns the affixes *ta*, *nas* and *ni* change to either *ât*, *at*, *it* or *et*; (२) these affixes do not change to *ât* after feminine nouns ending in *a*.

(३) सर्वं च प्राग्दीर्घो ड्सेव्व० ।

The final short vowel of a feminine noun becomes long before all case affixes ; but before *nas* the rule is optional (३) ।

(४) स्त्रीलिङ्गस्य नान्नोऽमि परे ह्रूस्तो वा भवति ।

The final long vowel of a feminine noun becomes short before the affix *am* (acc. sing)

(५) स्थिधां वर्त्तमानादीकारान्तात् खोः ज्ञानस्तोऽस्मि स्थाने आकारो वा भवति ।

१। शौरसेन्या जसि स्थिधा उत् नस्थात् In the *sauraseni* *ut* is not substituted for the affix *jas* in the feminine nouns.

०। अपभ्रंशे धास्थाने एदेव । In the *apabhrans'a* only *e* is substitutes for *ta* (instr. sing)

३। अपभ्रंशे उसि उसोःस्थाने है, अस्थामोः स्थाने झं, तथा डोः स्थाने हिं भवति In the *apabhrans'a* *he* is substituted for *nas* and *nas*, *hum* for *bhays* and *am* and *hm* for *ni*.

In the declension of feminine nouns ending in *i* (इ) & (या) is optionally substituted for *sii* (nom sing) *jas* (nom plu) and *sas* (acc plu)

(६) आकारान् संबोधने आप एव ।

The final *i* of the feminine nouns formed by the application of the suffix *ap* after them, changes to *e* in vocative singular; as ऐमाले अन्यथा न भवति । This rule is not applied to nouns ending in *a* not so formed, as ऐपितर्था,

आकारान् स्वीलिप्तम् ।

Declension of feminine nouns ending in *i*

सदा भवति ।

प्रकारधन	प्रत्येकधन
१मा (nom) सदा	सदा भद्राओ, (१) सदाऽ
२या (acc.) सदै	सदै, भद्राओ, भद्राऽ
३या (instr.) सदाए, सदाऽ, सदाऽऽ	सदाहि, सदाहिं, सदाहिँ
४मी (abl.) सदादो, भद्राऽ इत्यादि	सदाहितो इत्यादि
५ष्टी (gen.) सदाए, सदाऽ, सदाऽऽ	सदाए भद्राऽ
६मी (loc.) सदाए भद्राऽ भद्राऽऽ	सदाऽध भद्राऽध
७ (voc.) हे सदे	सदाओ
सर्वे आकाराना सदावत् ।	

1. Observe that in Prakrita, no sandhi is allowed between the vowel of a case affix and the final vowel of the word to which it is applied. प्राकृते प्रातिपदिक विभाग्यात्पर्योनं सम्भिः ।

All feminine nouns ending in *a* are declined like

खता ।

इकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending *i*.

एकावचनं

वर्जनवचनं

१ सा (nom) वुङ्गी,

वुङ्गी, वुङ्गिओ, वुङ्गिउ

२ था (acc) वुङ्गिं

वुङ्गी, वुङ्गिओ, वुङ्गिउ

३ या (instr.) { वुङ्गीए, वुङ्गीइ
वुङ्गीआ, वुङ्गिअ

{ वुङ्गीहि
वुङ्गीहं

४ सी (abl) { वुङ्गीए, वुङ्गीइ
इत्यादि

{ वुङ्गीहिंतो, वुङ्गीमुंतो
इत्यादि

५ धी (gen.) { वुङ्गीए, वुङ्गीइ
वुङ्गीआ, वुङ्गीअ

{ वुङ्गीएं,
वुङ्गीए

६ सी (loc) { वुङ्गीए, वुङ्गीइ
वुङ्गीआ, वुङ्गीअ

{ वुङ्गीसु,
वुङ्गीमुं

७ (voc) वुङ्गी वुङ्गी, वुङ्गीओ इत्यादि

सर्वे इकारान्त स्त्रीलिङ्ग शब्दा वुङ्गिशब्दवत् ।

All feminine nouns ending in *i* are declined like the word वुङ्गि।

इकारान्त स्त्रीलिङ्ग शब्दाः ।

Feminine nouns ending in *u*

एकावचनं

वर्जनवचनं

१ स (nom) धेण्

धेण, धेणओ, धेणउ

२ था (acc) धेणुं

धेणु, धेणुओ, धेणुउ

१ या (instr) धेणूए, धेणूद्, धेणूआ, धेणूअ	धेणूहि, धेणूहि
२ मी (abl) धेणूदो, धेणूर्, इत्यादि	धेणूहितो, धेणूमुतो
३ ही (gen) धेणूए, धेणूर्, धेणूआ, धेणूअ	धेणू, धेणू
४ मी (loc.) धेणूए, धेणूर्, इत्यादि	धेणूम्, धेणूम्
म (voc) धेणू, धेणू इत्यादि ।	

मर्वे उकाराना योनिङ्गा धेनु गम्भवत् ।

All feminine nouns ending in *u* are declined like the word धेनुः ।

६. काराना योनिङ्गा गम्भा ।

Feminine nouns ending in *i* (६)

नदी गम्भा ।

एकवर्षम्

ब्रह्मवर्षम्

१ मा (nom) नदि, नदिआ

नदिआ नदिआ

२ या (acc.) नद

नदि, नदिआ, नदिआ

३ या (instr) नदिए इत्यादि

नदिहि, नदिहि

४ मी (abl) नदिए, नदिआ, नदिदो इत्यादि

नदि, नदिहितो नदितो

५ ही (gen) नदीयावत्

(नदिए,) नदिए

६ मी (loc.) नदीयावत्

नदिए, नदिए

७ म (voc) नद इत्यादि ।

मर्वे ६. काराना योनिङ्गा गम्भा नदी गम्भवत् ।

All feminine nouns ending in *i* are declined like the word नदी,

उकारान् स्त्रीलिङ्गं शब्दाः ।

Feminine nouns ending in *ि*

वधू शब्दः ।

एकावचनं

१ मा (nom) वह्न

२ धा (acc.) वह्न

३ या (instr) वह्नप्, वह्नइ इत्यादि

४ सी (abl) वह्नदो, वह्नप् इत्यादि

५ ष्टी (gen) हतीयावत्

६ मौ (loc) तृतीयावत्

७ सं (voc) वह्न इत्यादि ।

वक्तवचनं

वह्न, वह्नओ इत्यादि

वह्न, वह्नओ इत्यादि

वह्नहि, वह्नहिं

वह्नहिंतो वह्नहिंतो

वह्नणं, वह्नण

वह्नसु, वह्नसुं

संबंध उकारान् स्त्रीलिङ्गं शब्दा वधूवत् ।

All feminine nouns ending in *ि* are declined like the word वधू ।

उकारान् स्त्रीलिङ्गं शब्दाः ।

Feminine nouns ending in *ा* (चृ)

भात शब्दः ।

एकावचनं

१ मा (nom) भाआ

२ धा (acc) भाअं (१)

३ धा (instr) भाआइ, भाआअ इत्यादि

वक्तवचनं

भाआः

भाए

भाएहि भाएहि

१। भौरसेन्या द्वितीयैकवचने 'भाआर' इति रूप भवति । In the saurasaeni acc. sing. form of the word भात (mátrū) is भाआरं (madarām.)

पूर्मी (abl.) मात्रादो, मात्राए इत्यादि	मात्राहितो, मात्रामुतो
दृष्टी (gen.) मृतोपावत्	मात्राप, मोत्राप
उत्ती (loc.) मृतोपावत्	मात्रामु, मात्राप
सं (roc.) मात्र इत्यादि (१)	

गो गृह्य र्षीचिह्ने गावो गार्द इतिष्पदयम्, तत्य इकारान्
स्त्रीचिह्न वद्युपापि । The word *go* in the feminine gender
becomes गामी or गार्द and is declined like the words end
ing in *t*

अगमा छीव लिह्यम् ।

Neuter nouns ending in a vowel
नियमः (rules.)

(१) क्लीवे वर्ज्ञमानात् खरान्तापाप मो व्याने म् भवति ।

M is substituted for *su* (nom. sing.)

(२) क्लीवे वर्ज्ञमानात् खरान्तापाप दैवोर्ज्ञप्युपो भाने दं,
द्वं, पिदेत्येत चादेशा भवन्ति । (२) ।

In, im or ति is substituted for *ज्वे* and *स्वे*

(३) क्लीवे वल्लोधने चुलोपो भवति ।

The roc sing affix *su* vanishes after all neuter nouns.

१। रेमचन्द्र से साद गृह्य 'मार्द' 'भावप' रूपि रूपहय भवति । According
to Hemachandra, the word *मार्दिस्त्र* assumes also two other forms viz
मार्दे and *भावप*

२। घोरसेवा छीवे वाह्यसोः चादे चेत्य विपरेण । In the Sauraseni
dialect, only *ति* is substituted for *ज्वे* and *स्वे* after neuter nouns. वाह्य में
'०' रुप and in the *apabhranga*, only *त्वं* is the substitute for *ज्वे* and *स्वे*

(४) क्षीवे षौपरे दृदुतोर्नदीर्घः ।

The final *i* or *u* of a neuter noun does not become long before *su* (nom. sing.)

अकारान्त क्षीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *a*.

कुले शब्दः ।

एकवचनं	वक्तव्यचनं
१ भा (nom) कुलं	कुलाणि, कुलादूं, कुलादूं
२ था (acc) कुलं	कुलाणि, कुलादूं, कुलादूं
सं (voc.) हे कुलं	

पुन्वदन्यत् । The remaining are like masculine words ending in *a*.

दूकारान्त क्षीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *i*.

दधि शब्दः ।

एकवचनं	वक्तव्यचनं
१ भा (nom) दहिं, दहि	दहीणि, दहीदूं, दहीदूं
२ था (acc) दहिं, दहि	दहीणि, दहीदूं, दहीदूं
सं (voc) दहि	

पुन्वदन्यत् । The remaining like masculine in *i*.

उकारान्त क्षीव लिङ्ग शब्द रूपाणि । Declension of neuter nouns ending in *u*.

मधु शब्दः ।

एकवचनं	वक्तव्यचनं
१ भा (nom.) भजं, भज	भज्णि, भज्दूं, भज्दूं

२था (acc) मङ्ग, मङ्ग

मङ्गणि, मङ्गइ, मङ्गइ

स (voo) मङ्ग

पुनर्व्यवहार । The remaining like masculine in "

हजाता शब्दः । Declension of nouns ending in consonants.

माटते हजाता मन्दा एव न खनि । केषाद्यिदन्य खारी चोप
केपास्तान्ते परिषामक्षात् एव हजाता शब्द साधनार्थे न नियम विधेया
खद्यस्ते । माटताचार्यहि केवलमात्मन् राजनित्येभ्यो शब्दयो
साधनार्थं कर्ति नियमान् क्षत्रा तपेवान्यत्र मानेतु धयाद्यन् प्रवर्जिता ।

As final consonants in Sanskrita words are elided in *Prakrita* or such words are transformed into others ending in vowels. *Prakrita* grammarians do not give rules for declension of words ending in consonants. Some special rules are however found for declension of *Atman* and *Rājan* and these are said to be applicable to words ending in *n* as far as usage of old authorities may allow.

राजम् शब्द रूपाणि ।

Declension of the word *rājan*

एकवर्णन

बहुवर्णन

१मा (nom) राजा (१)

राजायो, राजा

२था (acc) राज्ञं

राए राजाणो

१ वेमचन्द्र मरे नामाभ्यं पूर्णि विकस्येताक्षादेस्तो मरति । According to Nemchandra *ānā* is optionally substituted for the final letter of the noun ending in *ā* as राजायो राजा राजाणि ।

१ या (instr.) राणा, रादूणा	रापूर्णि.
२ भी (abl.) राआदो, राणो, राभ्रादु, रादूणो	राआहितो, राइहितो
३ ई (gen.) राणो, रादूणो, रान्तसु	राआणं, रादूणं, राभ्राण
४ भी (loc.) राआभ्मि, राए, रादूभ्मि	राएषु, रादूषु
मं (voc.) राआ, राअं इत्यादि	

आत्मन् शब्द शूपाणि ।

Declension of the word *Atman*.

एकावचनं	व्यक्तिवेचनं
१ मा (nom.) अप्पा, अप्पाणो	अप्पाणा, अप्पाणो, अप्पा
२ या (acc.) अप्पाण्ण, अप्पुं	अप्पाणे, अप्पुणे
३ या (instr.) अप्पाणेण, अप्पुणा	अप्पाणेहिं, अप्पेहिं
४ भी (abl.) { अप्पाणाओ, अप्पणो, अप्पाओ, अप्पूदो इत्यादि	{ अप्पाणाहितो अप्पाहितो इत्यादि
५ ई (gen.) अप्पाणसु, अप्पुणो	अप्पाणाणं, अप्पाणं
६ भी (loc.) अप्पाणभ्मि, अप्पे	अप्पाणेसु, अप्पेसु
मं (voc.) अप्पं इत्यादि ।	

युवन्, यावन्, व्रज्जन् इत्यादयो नकारान्ता आत्मन् शब्दवत् ।

All other nouns ending in *n* as युवन् &c are declined like *atman*.

प्राप्तत वात्पत्तिकाद्यां खो परे भवङ्गवङ्गांतस्यानुस्वारो विहितः ।

According to *prákrita halpalatiká* the final *t* of the words *bhabat* and *bhagabat* changes to *anuswara* before

su (both nom and voc sing) भवं (भवान्), हे भव (हेभव) भवत् (भवात्), हे भवत् (हे भवत्), (१) ।

प्राच्यार्था भव अन्तर्भुक्ति खोलिहो भोदी इतिष्ठप भवति ।

In the Prāchīvā dialect the feminino form of bhavat is bhavati.

सर्वनाम शब्दः ।

The Pronouns

माणते सर्वनाम समन्वित केऽपि साधारण नियमा न दुर्लभो, सर्वे एव नियमा विशेष-स्वभावात् । केऽपि सदात्मव्याप्तिशासनादार्था साधारणे कति साधारणे नियमा सन्तीति तेपामुकेष विषयते । अन्येवानु साधारण नियमा साप्तुराहरणेभ्योऽवगान्त्या । (२) ।

There are no general rules in the prakrti grammar for the declension of pronouns. Almost every pronoun is specially treated. But the declensions of the pronouns ending in a are subject to some common rules which we shall here notice. The declension of other pronouns may be gathered from the several examples given below.

१. सोरमेवा विषयस रत्न अपि एव अन्तेष्ठि प्रवर्तते । In the sauraseni this rule is also applied to *Mahabat* तथा दुर्बिकाः षोडुषाणा इति इति । In the Sauraseni the word *Durbikas* becomes *dubikas* before nom sing.

२. सर्व भास्त्राद्य चर्याः समा दित्तराः (The saraddi class) सर्वे विषय उप उपर्य उत्तर, उत्तर (प्रत्ययान्) उत्तर, उत्तर, उत्तर उपम सम सम, सिम स्वर उत्तर उत्तर, उत्तर, उत्तर, एव द्वि उपर्य उपर्य समत, किन् ।

श्रद्धनसर्वनाम सधिन नियमः ।

Special rules for the declensions of pronouns ending in *a*

(१) । खण्डे रतः परस्य जस एभ्युवति ।

E is substituted for *jas* (nom plu) after the word *saiva* &c when used in the masculine gender (♂)

(२) । सर्वादैरदनात् आभो एसिं इत्यादेशो वा भवति । डेश्य
सिं, मि, त्य इत्येत आदेशा भवन्ति, तयेदसेतदौ वर्जयित्वा डेर्हिच्चा-
देशो भवति ।

After the pronouns of the *sarvádi* class used in the masculine or neuter gender, the affix *ám* becomes *esm*, and *ní* becomes *smm*, *mm*, *tth* or *hm* optionally. But it does not become *hm* after *idam* and *etad* (२) ।

सर्वं शब्दं पुं रूपाणि ।

Declension of the word *sarva* masculine

ਪੰਜਾਬ ਚੰਗ

वहूवचनं

१ मा (nom) सब्बो

५४

२ चार (acc) संज्ञा

४८

१। भाकथ्या॑ सर्वंनान् एव, In the Sákáti, *e* is optionally substituted for first *a* of *sarvavádi* as सर्वे॑. सर्वे॑।

१। शौरसेन्या ददम् कि थारङ्ग आम एसि न स्यात् । In the *Sauraseni*, esim is n't substituted for ám in *idam*, *kim*, *yat* and *tat*, एक भावाधा किमादे रामो 'ह' स्यात् । In the *Takha* dialect, *ham* is substituted for ám after *kim* &c अपभ्रंशे अकारानात् रुच्यन्वान्नो दे हिंमेव केवल । In the *Apabhrans*, only *hum* is substituted for न्नि after *sarvádi* ending in *a*.

१ या (instr.) समेण	समेहि ✓
२ मी (abl.) सम्बद्धे सम्भतो इत्यादि	मूलेहितो इत्यादि
३ ही (gen.) सम्भातु	सम्भेमि सम्भातु
४ मी (loc.) सम्भस्ति सम्भयिति भव्यत्य सम्भेदिति (१)	सम्भेदु सम्भेदु
सम्भादीना स्त्रीलिङ्गे आदना स्त्रीलिङ्ग शब्दवत्, कोवे अदना फीव लिङ्ग शब्दवत् रूपायि ।	सम्भादीना स्त्रीलिङ्ग शब्दवत्, कोवे अदना फीव लिङ्ग शब्दवत् रूपायि ।

In the feminine gender *sartadi* are declined like feminine words ending in *a*, and in the neuter like those ending in *u*.

एव विष्वाद्याः । The word *विष्वा* &c. which come under *sartta* class are thus declined

अपभ्रंशे सर्वाद्य भावादेम ।

In the *Apabhhransa*, वाह is substituted for सर्व ।

यत् शब्द पु रूपायि ।

Declension of the word *yat* (masculine)

एकवचन	यत्क्रवचन
१ मा (nom.) (२) जो	जे
२ या (acc.) य	जे
३ या (instr.) जेष्ठ लिण	जेहि
४ मी (abl.) यतो, यद्यो यत्ता यात्रो यात्तितो, यात्तुतो इत्यादि	

१। अपप मेदनात् पत्ता देः इत्ये च इत्यादे यो भवति । In the *apabhhransa* त्तम is substituted for त्तसि after *sartadi* त्तया देः केषम् रिम् एव and only त्तम for त्तसि (loc. sing.)

२। अपत् देव रुति अप भवति ।

६ष्टी (gen) जस्त जास (१)

७मी (loc) जस्ति, जमि, जहिं (३) जत्य

यज्ञद्यु खी लिङ्गे आम वर्जिते छोर्वा भवति । यथा जी, जीया, इत्यादि ।

The suffix *nī* is applied to the feminine of *yat* before all the case affixes except *ām* (gen. plu)

तत् भव्द रूपाणि ।

Declension of the word *tat* (masc)

एकवचनं

१मा (nom) खो

२था (acc) तं, णं

३था (instr) तेण, तिणा, (४) ऐण

४मी (abl) तजो, तदो, ता, तन्हा, ताओ

६ष्टी (gen.) तास, से, तस्त (५)

७मी (loc.) तस्मि, तमि, तत्य, तहिं (७)

व्यक्तवचनं

ते, दे

ते, दे

तेहिं, णेहिं

ताहिंतो इत्यादि

तासं तेसि, सि (६) दासं

तेसु इत्यादि

१। अपभ्रंशे (In the apabhilansa) पुँ masc 'जालु' खी (fem) जहे ।

२। सौरसेन्या (In the sauraseni) केवल (only) जाए, एकभाषाया (In the takka) जाए, जाण, दृति रूप दृथ ।

३। कालार्थे जाहे, जाला when *ni* (loc sing.) signifies time the word *yat* assumes the forms जाहे and जाला before it

४। पैशाच्या (in the paisachi पुँ masc) 'नेन' खी (fem) नाए ।

५। सौरसेन्या डसि तस्य, 'से' दृति आसि च तासिति The form 'तास' is not used before *nas* in the sauraseni, and 'ताल' is the only form before *ām* अपभ्रंशे (in the apabhilansa) डसि (before gen sing) पुँ (masc) तस्य, खी (fem.) तालु, एकभाषाया (in the takka) आसि (before gen plu) साहं ताण

६। कालार्थे when *ni* signifies time ताहे, ताला, सौरसेन्या डेर्किंने भवति । in the sauraseni *mmi* is not substituted for *ni* अपभ्रंशे In the apabhilansa पुँ masc तहिं, खी तहे ।

७। अपभ्रंशे च दृति रूप ।

पञ्चमस्त्र शीक्षिते प्रथमैक वदने सा इति रूपं ।

The word *tat* assumes the form of 'ए' in feminine nom. sing रुद्रे (in neuter) 'ए', त्रिपामाम्-विभिते शी ए। The suffix *ni* (ंडी) is also applied to it before all case affixes except *ām* (gen. plu) यथा ती, तीचा इत्यादि ।

एतच्छ्रुतं पुरुपाणि ।

Declension of the word *etad* (masculine)

एकवचनं

वद्ववचनं

१. मा (nom.) एस, एसो, (१)

एते, एदे,

२. या (acc.) एतं,

एते, एदे

३. या (instr.) एदिया, पूर्वे, एष एतेहि, एदेचि, एएहि

४. मी (abl.) एतो, एताहो, एताभो इत्यादि एतेहितो, इत्यादि

५. ती (gen.) एत्यु, एत्यु, (२) एत्यु, से चि, एएसि, एदाखि (३) cf

६. मी (loc.) { अथवि एत्य, एत्यु, (४) { एएस, एदेस,

{ एथवि, एथवि इत्यादि { इत्यादि

अवध्यं पुरुपाणि । Declension of the word अवध्यं
masculine

१. शीर्णे (in the neuter) एव एव इति रूपद्वयं, यिता (in the feminine) एवा एवा इति रूपद्वयं अपभ्रंश (In the Apabhraṇa) खुं (masculine) एवो शी (feminine) एव शी (neuter) एव ; शोर्वेषां एव इति रूपं न यात् the form 'एव' is not used in the Sauraseni dialect.

२. अपभ्रंश (In the Apabhraṇa) एवि (before gen. sing.) एवा इति रूपं ।

३. शीर्वेषां (In the Sauraseni शेषां (only) एवाए, वह भावाचा (In the Tatba) 'एव' 'एवाए' इति रूप रूप

४. अपभ्रंश (In the Apabhraṇa) 'ए' इति रूपं ।

एकवचनं

व्युत्पत्तिं

१ मा (nom.) अमू (१)

अमूणि

२ था (acc.) अमुं

अमूणि

३ था (instr.) अमुणा

अमूहिं

४ भी (abl.) अमूओ, अमूउ, इत्यादि

अमूहिंतो इत्यादि

५ थी (gen.) अमुणो अमुख्य

अमूणं

६ भी (loc.) अमुमि, अथमि, इथमि

अमूसु इत्यादि

इदम् शब्द पुं रूपाणि । Declension of the word इदम् (masculine.)

एकवचनं

व्युत्पत्तिं

१ मा (nom.) इमो (२) (अञ्चं)

इमे

२ था (acc.) इमं, णं

इमे

३ था (instr.) इमिणा, इमेण, णेण

एचिं, इमेचिं, णेचिं

४ भी (abl.) इदो, इमादो, इतो इत्यादि

इमेहिंतो इत्यादि

१। अदस् शब्दस्य प्रथमैकवचने सर्वच अह इति च रूप भवति । The form (च) also is used in all genders in the sing शौरसेन्या अह इति रूप न भवति । In the *Sauraseni* this form is not used साधारणतः क्षियां अमू, अथा क्षीवे अमु, इति । But the forms अमू and अमुं are generally used in feminine and neuter respectively

२। इदम् शब्दस्य क्षीलिङ्गे सौ, इच, इमिना तथा क्षीवे सौ, अमिच, इदम् इम् इति रूप द्वय भवति । In feminine nom sing it has two forms इच इमिना, and the forms in neuter before nom and acc sing are इदम् and इम् । शौरसेन्या (In the *Sauraseni* the feminine form in the nom. sing (क्षिया, सौ) is इच, and (क्षीवे) in the neuter इदम् इम् । अपभ्रंश (In the *Apabhransa*) इदमो चाधादेशः (चाध is substituted for इदम्) ।

१. हो (gen) असु, अमासु, चे	रमात्, मि (१)
७मी (loc.) असु रमासु, रम, चे	एसु
कि शब्द पु रूपाणि (१) Declension of लिम (masculine)	
एकव्यक्ति	व्यक्ति
१मा (nom) <u>को</u> (२)	के
१था (acc.) क	के
१था (instr) किणा, केण	केहि
५मी (abl) कोषो, कोस, कासा, कासो कहो (४)	केहिसो इत्यादि
१हो (gen) कास, कस्से (५)	कास, कमिं <u>काण</u> ८
७मी (loc.) कहि, कस्सि कमि, कत्य (६)	केसु इत्यादि

कालार्थ (when *ni* (वि) signifies time it has the following forms कार्ये, काला, काला ।

१। शोर्तेशी लायि वेवधू रमात् रति कर्ये । In the Sauraseni it has only one form रमात् in the (gen. pl.)

२। अपपदेविसः ज्ञाने 'कार्' 'कर्षो' इत्यादेष्वी च In the Apabhranga 'कार्' and कर्षो are optionally substituted for लिम

३। लिपा (in feminine) शुल and लिपे (in neuter) शुल

४। शोर्तेशी (In the Sauraseni) राधो the form before *nasi* is शुल अपपदे (In the Apabhranga) शुल ॥

५। लिपा (in the feminine the forms before *n* is are लिपा लीपे) लीप लीका कीटु लीर, शोर्तेशी वृद्धिराम न प्रवति, the form कास is not used before *nasi* masculine in the Sauraseni अपपदे (in the Apabhranga) शुल masculine कार् लिपा (in the feminine) कहे ।

६। शोर्तेशी लिपि रति कर्ये न । The form कहि is not used in the Sauraseni

युश्मस्त्वं रूपाणि । Declension of the word युश्मत् (yushmat)

एकवचनं

द्व्यवचनं

१ मा (nom.)	तुमं, तं, तुं,	ज्ञे, तुज्ञे, तुज्ञा तुम्हे,
	तुवं, तुहं	तुम्हे, तुम्हे, तुम्हे
२ धा (acc.)	तं, तुं, तुवं, तुमं	वो, तुज्ञा, तुज्ञा,
	तुहं, तुमे, तुए	तुम्हे, तुम्हे,
३ धा (instr.)	दे, ते, तद्, तुए,	तुम्हेहिं, तुम्हेहिं, उम्हेहि,
	तुमं तुमद्, तुमए,	उज्ञाहिं, तुज्ञाहिं,
४ भी (abl.)	तत्तो, तद्वत्तो, तुवत्तो तुभ- तो, तुज्ञात्तो, तुम्हत्तो, तु- हत्तो, तुम्हत्तो तदो, तुव,	तुम्हेहिंतो तुज्ञाहिंतो
	दुहि, तुम्हिंतो, इत्यादि ।	तुज्ञात्तो, तुम्हत्तो तेहिंतो, दुहिंतो दुहि, तुम्हिंतो, इत्यादि ।
५ ष्ठी (gen.)	तुहं, तुज्ञा, तुमं, तुद्, तु,	वो, भे, तुज्ञा, तुम्हाण,
	ते, तुहं, तुहं, तुहं, तुवं,	तुम्हाण, तुमाण, तुम्हाण
७ भी (loc.)	तद्, तए, तुमए, तुमे, तुमाद्	तुषु, तुम्हेसु, तुम्हेसु
	तद्, तुभि, तुम्हिं, तुवभि,	तुम्हेसु, तुम्हेसु, तुम्हेसु
	(तुहभि, तुज्ञाभि, इत्यादि	इत्यादि

सागधां युश्मद् शब्दस्थाने तुप्यं, तुम्ह इत्यादेशो भवतः ।

In the māgadhi तुप्यं, and तुम्ह are substituted for yusmad.

ओरसेन्या युश्मस्त्वं रूपाणि ।

एकवर्णन

१मा, (nom) १या, (acc) तुम	✓
१या (instr) सए,	
४मी (abl) मुम्पादी	
४ही (gen) ते, दे, तह, मुम्प	
०मी (loc) तह, इत्यादि	

पठवण

मुम्पे
मुम्पेति
मुम्पादितो
मुम्पाग
मुम्पेत

अपमेये युम्पृष्ठृपाति ।

एकवर्णन

१मा तुम
१या तम्ह यह
४मी तम्हादीत,
तम्हास, तम्हादित
(चामि) तम्हाद, (युपि) तम्हातु

पठवण

मुम्पे, तुम्हाद
मुम्पेति ॥ —
मुम्ह

अपमेये इत्याति । Declension of the word अपमेये

एकवर्णन

१मा (nom)	अपमेये अपमिये, अप्पिये,	मे अपमेये, अप्पिये
	अप्पिये, अप्पे, अप्पेये, यिये	अप्पो, यो
१या (acc.)	एले, मि, अप्पि, अप्पेये,	अप्पे, अप्पा, यो,
	मु, मम, मिम, अह	ए, अप्प
१या (instr)	मिमे, मम, ममए (मए), ममाद, महाद, इत्यो, मत्ता	अप्पेष्यि, अप्पादि, अप्प
	महात्तो, ममत्तो, मत्तो,	अप्पो, ए
४मी (abl)	मद्यतो, मध्यतो, मद्यदो, ममदुषि इत्यादि	ममत्तो, अप्पत्तो, ममा- दितो, ममाद्यतो, ममेद्यतो, अप्पेहितो इत्यादि

६ष्टी (gen)	से, मम, मू, मह,	ऐ, ए, मह्य, अमूह, अमूहं,
	मूह, मह्य, नह्यं	
	अमूह, अमूहं	
७मी (loc)	सि, मू, ममू,	अमूहेसु, ममेसु, महेशु,
	मूए, से, अमूहमि, ममे-	
	मि, महमि, इत्यादि	मएसु, एवं अमूहसु,
		ममसु इत्यादि

(१) शौरसन्यां “अस्मच्चद्वपाणि” declension of *asmad* in the *sauraseni* dialect.

एकवचनं	व्युवचनं
१ ना (nom.) ही, अहं	अमूहे, वयं
२ या (acc.) मं	अमूहे
३ या (insti.) मए	अमूहेहिं
४ मी (abl.) मतो, ममादो	अमूहेहिंतो इत्यादि
५ ष्टी (gen.) से, मम, मह	अमूह, अमूहाणं
६ मी (loc.) मू, भए	अमूहेसु

मागधीं अहं वयमोःस्थाने “हगे” “हके” इत्यादेशौ भवतः ।
In the *māgadhi* हगे and हके are substituted for अहं and वयं ।

अपभ्रंशे “अस्मद्” शब्दपाणि । Declension of “asmad” in the *apabhraansa*

एकवचनं	व्युवचनं
१ ना (nom.) हूँ //	अमूहे, अस्महूँ
२ या (acc.) मू	अमूहे, अमूहूँ

१ या (inst.) मह	अमृतेति
५ मी (abl.) मह, मध्य	अमृतेऽहम्
६ ई (gen.) मध्य मध्य	अमृते
७ मी (loc.) मह &c	अमृतात्

दि गम्भय व्यापारि । Declension of the word *diri*

व्यापरम् व्यापरम्

१ मा (nom.)	दो दुये, दोणि येणि, दुणि, विणि	५ मी (abl.)	दोहितो देहितो, दिव्यादि
२ या (acc.)	दो, दुये, दोणि येणि, दुणि, विणि	६ ई (gen.)	दोण्ड (१) दोण
३ या (inst.)	दोहि, दोहि विषि	७ मी (loc.)	दोहु, देहु

चि गम्भय व्यापारि । Declension of the word *chi* (चि)

व्यापरम् व्यापरम्

१ मा (nom.)	तिलि	५ मी (abl.)	तोहितो
२ या (acc.)	तिलि	६ ई (gen.)	तिल
३ या (inst.)	तोहिं	७ मी (loc.)	तोहु

चतु गम्भयापारि । Declension of the word *chatur* (चतुर)

व्यापरम् व्यापरम्

१ मा (nom.)	चतारो चतुरो, चतारि	२ या (acc.)	चतारो, चतुरो, चतुरि
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१। अन्यादाचक्षेत्य आमा चतुर इत्यादेष्य भवतः चतुर or चतुर is substituted for चतु after the words signifying number as पञ्चवच चतुर, चारु इत्यादि इत्यादे भै भवति This rule is not applied to चित्तिः &c

इया (instr) चजहिं
पूमी (abl) चजहिंतो

ईष्टी (gen.) चउण्हं
उमो (loc) चउरु

॥ शेषाणामदन्तवत् ॥ उक्तेभ्योऽन्येषां संख्यावाचकानामदन्तवत्
स्यापि भवन्ति ।

All other words signifying number are declined like words ending in *a*

एव्वन् शब्दस्य स्त्रियां 'आप' भवति The suffix *ap* is applied to *panchan* पञ्चन् (in the feminine) as पञ्चा, पञ्चाहिं स्त्रादि ।

विभक्तयादेश विधिः ।

तादर्थे धृष्टी वा ।

The genitive is optionally used for the dative when the latter signifies 'तादर्थ' "for it."

प्राकृते विभक्तिः व्यवहारस्य निधमो नास्ति, क्षणित द्वितीयात्तीययोः
सप्तमी, पञ्चम्यासूतीया, सप्तम्याद्वितीया, प्रथमाया अपि द्वितीया ;
The use of the cases in the prakrita dialects is very anomalous, we find in some instances the use of locative for acc and instr, that of instr. for the ablative, in others the acc is used for the locative and even for the nominative (१)

१। भार्यग्रा उपम्या पञ्चमी। In the sabari ablative is used for the locative

इति चतुर्थोऽध्यायः ।

अथ पञ्चमोध्वायः ।

मध्यम पाद ।

(तिक्ता पञ्चम्यम्) Verbs

मध्यय-विशेष ।

Of the affixes

मात्रते रथ यठादि प्रतापाणी म विशेषजित्यम् वर्क्षते ।
केवल हेमचन्द्रम् व्याकरणे “पूर्णोपलुक्” । इत्येक सुच दृग्गते ।

Prakrti grammars in general do not give special rules regarding suffixes *kyan*, *yan* &c. In Hemchandra's *vyakarna* only we find the rule 'kyanoryulul' i.e. the 'y' of the suffix *kyan* is elided, as, गृआर् (गृहस्तर्गुर्भवति) ।

(१) मात्रते गणमेद्यवन्देव जान्ति ।

In prakrti the distinction of gana or classes of roots is not observed. All roots are conjugated alike.

(२) मात्रते तिवादीनो तिड्डी वर्तमान काले वर्तमाण एषाणि भवनि । तथादन्तोस्यवर्त्यिता धातुनो जातमने परम्परैपदित्त भेदोऽपि ।

The conjugation affixes *tip* &c. of roots in several pronouns are changed to the following in the present tense, no distinction being recognized between *parasmai* and *atmnapadi* roots except in those ending in *u* (१)

(१) चन्दि पात्रिकीप्रत्यागानुभावत तिवादीनो शक्य भवत्यावहु । We must understand here by *tip* &c. the affixes mentioned in the entry 3/1/38 of *Panini* यथा तिप तम त्वि, तिप चम च, तिप वम् मम्, त आत्माम् च, याम् आर्थी भम्; एवति भवित्वः भौरसेत्या चर्थे भावदः परम्परैपदित्तो भवनि । In the *sauraseni* all roots are used in the *Parasmaipadik*.

वर्तमानकाल-प्रत्ययाः । (the affixes of the present tense)

Singular

एकवचनं

प्रथम पुरुषस्य (3rd person) i इ (१) ; nti, nte, ire, न्ति, न्ते, इरे
मध्यम पुरुषस्य (2nd person) si सि ; इत्या, ह (itthá, ha)
उत्तम पुरुषस्य (1st person) mi, mi ; मो, मु, मा, (mo, mu, má) (२)

(४) अकारान्तानामात्मनेपदिधाद्वनं प्रथम मध्यमयोरेकवच-
नस्य आने धर्थासंख्यं ए, से इत्यादेशौ वा भवतः ।

The atmanepadi roots ending in *a* take optionally *e* and *se* in the 3rd and 2nd person singular instead of *i* and *si* ; as तुवैए, तुवैसे, (तृते, त्रृसे) ;

(५) अद्वाद्वौतीमौपरे अत आलं वा भवति ।

A' is optionally substituted for the final *a* of roots ending in *a*, when *mi* follows, as इसामि, इसमि इत्यादि ।

(१) । सर्वत्य हि प्राक्ते द्विवचन नास्तीति ; The reader should remember that there is no dual number in the Prákrtita

(२) । अपभ्रंशे वर्तमाने तिवादीना सर्वपाणि धथा In the apabhrans'a the affixes *tip* &c are changed into the following in the present tense

sing एकवचनं

प्रथम पुरुषस्य (3rd person) i (इ)

मध्यम पुरुषस्य (2nd person) hu (हि)

उत्तम पुरुषस्य (1st person) u (उ)

plu वडवचन

nti (न्ति) &c

hu (ह)

(hum) हृ

पैशाचा ति आने ति, से, इत्यादेशौ भवतः । In the Pañchi *ti* and *te* are substituted for 3rd person singular

भीरसेन्यां तिस्ताने 'दि' भवति In the sauraseni *di* is substituted for *ti* as होदि, भोदि (भवति) इत्यादि ।

(४) अकारालाद्वातो मैंसुमेपु परेयु अत इस भान्ध भवति, अपिदेखमपि ।

I or *a* is substituted for the final *a* of root when *mo*, *mu*, or *ma* follows, in some instances *c* is also substituted for the same, as इसिमो, इमामो, इमेमो, इमिमु, इसेमु इत्यादि ।

अकाराल धार्द्वात् वर्जमाम इपाणि ।

The conjugation of roots ending in *a* in the present tense.

भय पालुः । root ल्लाना

Singular	Plural
एकवचन	व्यक्तवचन
प्र पु (3rd per) भण्ट्य, भण्टे	भण्टन्ति, भण्टन्ते भण्टिरे
म पु (2nd per) भण्टमि, भण्टमे	भण्टत्वा, भण्टित्वा
अ पु (1st per) { भण्टामि भण्टमि	{ भण्टामो, भण्टिमो, भण्टेमो इत्यादि

एव इत्यपताक्य

अस धारुभु विशेषमित्यमनुसरति The root as is conjugated in the following (प्राप्त) ; as

अस धारु इपाणि ।

एकवचन	व्यक्तवचन
प्र पु (3rd per) अप्ल्लद्वा, अत्यि	अप्ल्लति, अत्यि
म पु (2nd per) मि, अप्ल्लमि, अत्यि	अत्यि, अप्ल्लत्वा, अप्ल्लह
अ पु (1st per) मिल्ल अत्यि, अप्ल्लमि	मिल्लो, मिल्ला, इत्यादि

(३) भृतार्थे विहितस्य प्रत्ययस्य स्थाने स्वराज्ञात् ही, सी, हीञ्च, इत्येत आदेशो भवन्ति ।

In the past tense *hi*, *si*, *huya*, is indiscriminately used for the affixes after roots ending in a vowel in all persons and numbers, as कासी, काही, काहीञ्च, (अकार्षीत् अकरोत्, चकार् इत्यादि), ठासी, ठाही, ठाहीञ्च (अस्तात्, अतिष्ठत् तस्मै) ;

(४) व्यञ्जनानांश्चातोः परस्य भृतार्थे विहितस्य प्रत्ययस्य स्थाने 'दूञ्च' आदेशो भवति ।

In the past tense *ya* is substituted for all the affixes in the roots originally ending in consonant (१), as गेण्हीञ्च (अप्हीत् अग्न्तङ्गात्, जधाह) ; असधातो भृतार्थेन प्रत्ययेन सह 'आसि' 'रहेसि' इत्यादेशो भवतः । आसि or रहेसि is substituted for the root as in the past tense, as आसि, (सः, त्वं, अह इत्यादि) प्रकाशेत्वेक्षिवचनेष्वर्थं विधिः । According to the Prákriitaprakas'a this rule is used in the singular only.

(५) भविष्यति तिवादीनां रूपाणि ।

In the future tense the conjugation affixes *tip* &c. assume the following forms

(१) । प्राक्षतप्रकाशमते भूते प्रत्ययस्य ईच्य आदेशो भवति, एकाचक्षु धातो-चीर्णादेशः । According to piákliita prakasa *Iya* is substituted for the affix, after roots in the past tense and *huya* after a monosyllabic root, as ज्वीञ्च, (अभूत्, अभवत्, वभूव) ; काहीञ्च, (अकार्षीत्, अकरोत्, चकार) , प्रायोभूते निष्ठानं प्रयोग एव दृक्षते । In the past tense generally the verbs formed with the affixes *hta* and *ktabatu* are used

Singular	Plural
एकवचनं	एकवचनं
प्र पु (3rd per) <i>hi</i> i (हिए)	<i>hanti, hante, hire</i> (हिन्ति हिन्ते हिए)
म पु (2nd per) <i>hisi</i> (हिसि)	<i>hitha, hiha</i> (हिथा हिहा)
ह पु (1st per) <i>himī, hanī, ssamī, or ssam</i> (हिमि, हानि, शामि, शाम्)	<i>hissat, hihā</i> (हिसत, हिहा (१))

भविष्यति धातु उपायि ।

The conjugation of the roots in the future

भु धातु एपाणि।

Singular	Plural
एकवर्षीय	पञ्चवर्षीय
प्रथम (3rd per.) { शोषित (भवि यति भविता वा)	{ शोषिति, दूतादि (भवि यन्ति, भवितारो वा)

(१) सौरसेणी भविष्यद्य प्रस्तुते परे निष्प्रभेदतः । यज्ञ रुदि कल्प रुदितः । In the sauraseṇī the syllable *स्ति* is used after roots in the future according to *kalpalatika* *स्तो* is used instead of *स्ति* सौरु य But this auxiliary is not used before यज्ञ रात्रिष्याद्य रुदितः and it is also joined to the roots, as भविष्युदितः, रुदिष्युदितःस्त्यादिः ।

અન્યાં શાસ્ત્રાંશે મધ્યાંતરે એ એ એંસી In the obstruents *jj* or *jjh* is used between affixes and roots in the future as દોષાર શીંગાર (મધ્યાંતર) પેશાંસી મધ્યાંતર તો રમ્ય 'રા' In the Palmechi case is substituted for the affix *ti* 3rd person singular in the future.

अपश्च मे भविष्यद्वं विष्यम्भ स्यादेऽशारी वा भवति कल्पततिकामते रूप्य। In the apabhranga *desa* is optionally substituted for affixes in the future according to kalpatatika *desa* is also substituted for them.

म. पु. (2nd per)	{ होहिहि (भवि- ष्यति, इत्यादि)	{ होहित्या, होहित्या (भविष्यथ (इत्यादि)
उ. पु. (1st per)	{ होहिमि, होस्तामि, होस्तं, (भविष्यामि इत्यादि)	{ होहामो, होस्तामो इत्यादि (भविष्यामो इत्यादि)

क्व धातु रूपाणि ।

प्र. पु. (3rd per.)	{ काहिद्य (करिष्यति, कर्ता, अकरिष्यत्)	{ काहिंति (करिष्यन्ता कर्तारः अकरिष्यन्ता)
म. पु. (2nd per.)	{ काहिसि, (करिष्यति (इत्यादि) एवमन्य वापि ।	{ काहित्या, (करिष्यथ,) इत्यादि
उ. पु (1st per.)	काहं, काहिमि	काहमो

हस धातु रूपाणि ।

Singular	Plural
एकवचनं	व्यक्तवचनं
प्र. पु. (3rd per.)	{ हसिहि, (हसि- ष्यति इत्यादि
म. पु. (2nd per.)	{ हसिहिसि, (हसि- ष्यति, इत्यादि
उ. पु (1st per.)	{ हसिस्तं, इत्यादि हसिष्यामि इत्यादि

एवं भण, पठाद्यः ।

(११) કદ્યમાણધાત્રો ભવિષ્યતિ વિશેપ નિયમાનેનુભવિત્તિ ।
તેથામુખ્યમાણધાત્રો કદ્યમાણધાત્રો લિખ્યાને અન્યચું શુદ્ધાનુ બદલગ
કર્યાનિ ।

The following roots are specially conjugated in the future tense. Their 1st singular forms are given against them. In other persons, they are like *shu* which is conjugated below.

धातव	धाम पुहैकम्पम द्वपाणि
क	काह काहिमि
दा	दाह दाहिमि
मं-गम	मगम्प
रुद	रोच्छ
विद	वेष्ट
दृश	देष्ट
षष्ठ	देष्ट
भिद	भेष्ट
बुध	भोच्छ
मु	मोच्छ
गम	गच्छ
मुष	मोष्ट
हिद	हेष्ट

अथ धातु रूपाणि ।

म. पु. (2nd per.)	$\left\{ \begin{array}{l} \text{सोच्चिः, सोच्चिहिः} \\ (\text{ओच्चि इतरादि}) \end{array} \right\}$	$\left\{ \begin{array}{l} \text{सोच्चत्या, इतरादि} \\ (\text{ओच्चत्य इतरादि}) \end{array} \right\}$
उ. पु. (1st per.)	$\left\{ \begin{array}{l} \text{सोच्चः, इतरादि} \\ (\text{ओच्चामि}) \\ \text{इतरादि।} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{सोच्चिभो, सोच्चिहिमो} \\ \text{इतरादि} \\ (\text{ओच्चामः इत्यादि}) \end{array} \right\}$

(१२) Potential mood (लोट, विधि-लिः &c.)

Sing. (एकवचनं)	Plu वक्तवचनं
पथम पुरुषस्य (3rd person) (उ) (१)	(न्तु)
मध्यम पुरुषस्य (2nd person) सु, हि (२)	ह
उत्तम पुरुषस्य (1st person) मु	मो

विधादिषु धातु रूपाणि । The conjugation of the roots in potential mood.

हस धातुः ।

Singular.	Plural
एकवचन	वक्तवचनं
प्र. पु. (3nd per.)	$\left\{ \begin{array}{l} \text{हस्त, (हस्तु} \\ \text{हसेत्) इतरादि \end{array} \right\}$ $\left\{ \begin{array}{l} \text{हस्तु, हसेत्,} \\ (\text{हसेद्यु}) \text{ इतरादि} \end{array} \right\}$

(१)। शौरभेन्यामनुजायां उस्ताने 'हु' रादेभो भवति । In the sauraseni du is substituted for u

(२)। अकारात् परस्य सोऽसाने 'इच्छा', 'इच्छहि', 'इच्छे', इत्येत आदेशा भवन्ति After roots ending in a, su becomes optionally *vasu*, *yahu*, *ye*, अकारात् शुलोपस्य वा After roots ending in a the affix su is also optionally elided, इच्छिभते एकाच एव हि. according to dandin he is used only after monosyllabic root.

म् पु (2nd per)	$\left\{ \begin{array}{l} \text{इम्बु, इम्बिं, इम्, इसे} \\ \text{ज्ञासु, हसेयादि, इस्यो,} \\ \text{(इम्, इसे) इत्यादि} \end{array} \right.$	$\left\{ \begin{array}{l} \text{इम्ब, (इम्ब,} \\ \text{इसे) इत्यादि} \end{array} \right.$
उ पु (1st per)	$\left\{ \begin{array}{l} \text{इम्बु, (इम्बि,} \\ \text{हसेयि) इत्यादि} \end{array} \right.$	$\left\{ \begin{array}{l} \text{इमामो (इमाम्, इसेम्)} \\ \text{इत्यादि} \end{array} \right.$

एवं पठाइप् , केयाद्यि मते जिपातो विष्णादिपु वर्ज्मानवत्
व्यापि भवन्ति ।

According to some authorities in the potential mood the root *ji* is conjugated like in the present tense, as इम्बु इत्यादि । (१)

(२) वर्ज्मामे, भविष्यति, विष्णादिपु शोप्यन् भव्यप्यन्
क्षा ज्ञा, इत्येतावादेष्मो वा भवतः । पणे व्यामिनः ।

ija and *ijā* are optionally substituted for the affixes in the present and future tenses, and also in the potential mood, there being an option the forms previously mentioned are also allowed. इमपञ्चमते भूरान्तपादना
मेवाच विधि, according to Hemachandra this rule applies only to the roots ending in vowel, as हसेया, हस्यो (इमति,
विष्णवति, इम्बु, इसेम् इत्यादि) (२) ।

१। शोर्पेष्या 'वि' जाती विष्णादिर 'जोकु' इत्यादि व्यापि भवन्ति । In the
Sauraseni the root *ji* assumes the form of *jeju* &c. in the potential
mood.

२। शोर्पेष्या नैवविधि । This rule is not applied. In the sauruseni
dialect

(१४) वर्त्तमाने, भविष्यति, विधादिषु च धातुप्रत्यययोर्मध्येऽपि
ए, औ इत्यादेशो वा भवतः ।

ज्जा and ज्जा are also used between roots and affixes in the present and future tenses and also in the potential mood, as होज्जा॒, होज्जाद् (भवति, भविष्यति, भवतु, मूला-दित्यादि) ।

(१५) श्व, शानच् इत्येतयोरैकैकात्य ना भाष्य इत्येतावादेशो
भवतः ।

Nta and mána are respectively substituted for the present participle *satrī* and *sánach* (१) as पठन्ती, पठ-माणो ; इत्यन्तो इत्यमाणो (पठन्, इत्यन्) ;

(१६) स्त्रियो वर्त्तमानयोः श्व शानचोरीकारादेशो भवति,
नी, भाष्य च ।

I is substituted for *sátrī* and *sánach* when used in the feminine *nī* and *máñd* are also substituted for them respectively.

(१७) वर्त्तमान, विधिलिङ्ग्, श्वषु पृतोऽकारस्य स्थाने एकारो
वा भवति । (२)

E is optionally substituted for the final *a* of a root in the present, and potential, and also in the present

१। अपभ्रंशे चि काले श्व प्रत्यय । In the apabhranā the participle *satrī* is used after a root in three tenses viz : the present, the past and the future, as भोजो-भवन् भविष्यन् &c

२। औरसेन्या धातुतिकोर्मध्ये वक्तु एवानीस्तानां In the s'auraseni *e* or *a* is optionally inserted between the roots and affixes as, भषेदि भणादि ।

participle before *satri*, as इसेइ, इसइ (इसति), इसेइ, इसइ (इसेति), इसेइ इसेतो इसतो (इसन्), क्षिद्यमवति there are exceptions of this rule, as जन्मइ (जन्मति), क्षिद्यात्मपि in some instances a is also substituted for a as चुपाइ (चुपोइ), (१)

भाव कर्म्मिति ।

Passive forms

(१८) भाव कर्म्मिति यक्ष आमे रुप, इल रायेतावादेशौ भवति ।

For *yal* (the suffix indicating passive form) *sa* and *ija* are substituted, as इसिअइ, इमिज्जइ, (इसते), दूषवचोज्जु भावकामणीर्यामल्य 'दीम 'तुष' इतिष्पं भवति । The roots *dris*, and *buchi* assume the forms *disa* and *buchcha* respectively in the passive, as दीमइ, (दूषते), दुषइ (दूषते) , (२)

सादीना कार्यपियेप ।

(१९) क्षा, तुम, तथ, भविष्यत् फाल विहिते च मत्यथे परे अत एत्य इत्य भवति ।

१। यो उद्देश्या यक्ष आमे इत्य रायेशौ भवति । In the *śurasenī* *la* is substituted for *yal* (the affix of the passive) विष्वानु 'तुष' रायेशौ in the pair *āchi lyya* is substituted for *yal*

२। According to *prakṛitaprakṛitā* only *a* or *ab* is substituted for *buchi*, and an *a* in the first syllable of the root becomes *a* पालग्रामवान् ममेविष्वा आमे च आमी भवता आतोरकारक्षा चाल ।

When the affixes *ktwá*, *tuman*, and *tabya* follow, and also in the future *e* or *i* is substituted for the final *a* of root, as हसेउणे हसिजाणे (हसिला), हसेजा; हसिजा (हसितुं); हसेअव्यं, हसितव्यं (हसितव्यं); इत्यादि।

त्त भ्रत्यये परत अत दर्भवति। *I* is substituted for the final *a* when *kta* (the affix of the past participle) follows, as हसित (हसितं); पठितं (पठितं);

णिजन्तानां।

(१०) ऐः खाने अत्, एत्, आव, आवे दृति घलार त्रीवेशा भवनि। (१)

A, *e*, *dba*, or *abe* is substituted for *nich*, the causal affix.

(११) कै, भाव कार्यविहिते च भ्रत्यये परतः ऐरुका त्रवीतरादे ग्रस्य।

The causal affix *Nich* is optionally elided in the passive voice and also when the affix *kta* follows it; when elision does not occur, *abi* is substituted for it, as कारित्रं, करावित्रं (कारितं); रासित्रं, हसावित्रं (हसितं); शोसित्रं, सोसित्रं (शोषितं), तोसित्रं, तोसित्रं (तोषितं), कारीत्रू, करावी-त्रू, कारिण्यू, कराविण्यू (कार्यते) इत्यादि लिचि भ्रमस्ताने विकाल्पेन भभाडादेश।

१। In the *abanti* *s'ru* &c assume the forms of *subba* &c in the passive. अवनाप्रा भूणोत्यादे. उच्च इत्प्रादिक्षप यथा शुब्बै (शूयते), भयै (भैयते) गम्भै (गम्भते)

Bhamada is optionally substituted for *bhrama* before the suffixes such as, भवोद्दृ, भवाद्दृ, भास्त्र, भवावृ (भ्रामयति)।

इति मध्यम पाद ।

अथ पञ्चमोध्यायस्य ।

दितीय पाद ।

(प्रातार्देवविधि)

साधारण नियमाः ।

General rules.

(१) अञ्जनालाक्षातोर्ने 'अकारो' भवति ।

A is added to every sanskrit roots ending in consonants, as रम्दृ, (रमति) इत्यादि ।

(२) अकारलाभ् वर्णपिता स्त्रालाक्षातोर्मेऽकाराणमो वा भवति ।

A is optionally added to roots ending in vowels, except those which have already a at their end, as पाद्, पाष्ठृ, (पाति), इत्यादि ।

(३) चि, जि, झि, श्रु, स्त्रु, लू, पू, धूना मन्त्रे एकारागमो भवति एवं दीर्घस्त्रस्य इस्त्रम् ।

Na is added at the end of the roots *chi*, *ji*, *hu*, *s'ru*, *sru*, *lú*, *pú* and *dhú* and the preceding long vowel is shortened, as चिष्टू &c. चादीनां कर्मणि भावे च वर्तमानानामन्ते द्विष्टो वकारागमो वा भवति ।

In the कर्मवाच्य and भाववाच्य i.e. the true passive and the impersonal passive neuter of a verb *vv* is also optionally added to the root and the suffix यक् (ञ्ज) if applied to it is elided, as चिष्टू, चिष्टिष्टू (चीधते) इत्यादि ।

चिभू-हन खनां कर्मणि भावेचान्ते द्विष्टो मो वा भवति । यको लोपः । At the end of the roots *chi*, *han* and *khan* when in the (भावकर्म) passive voice *mm* is optionally added, and the suffix *yak* (यक् ञ्ज) is elided after it ; as चिभू (चीधते), हम्भू (हन्धते), इत्यादि (१) । हन्ते: कर्तव्यपि । This rule is also applied to the root *han* even when in the active voice

(४) रुह, लिह, वह, रुधामन्थस्य भावकर्मणो द्विष्टो भो भवति । अक् लोपञ्च ।

The final letter of the roots *duh*, *lih*, *bah* and, *rudh* when in the passive (भावकर्म), becomes *vv* and the suffix *yak* (यक्-ज्ज) is elided after it, as दुव्भू, दुहिज्जू (दुप्ते) इत्यादि ।

(५) गमादीना मन्थस्य भावकर्मणो द्विल्लं वा भवति । अक् लोपञ्च ।

(६) शौरसेन्या नियम एव न वर्तते In the s'auraseni this rule is not applied

The final letter of the roots *gama* &c is optionally doubled in the passive voice (भावकाम्योः), गम्यते, गम्भिर्गद्य (गम्यते), रुप्यते, रुम्भिर्गद्य (रुप्यते),

ધર્મમાણા ધોતાનો ભાવ કર્યાંદોવિશેષ નિયમાનુભૂતિની ।

To the following roots special rules are applied in the passive voice.

(roots)	their forms in the passive voice.
धातव	(भावकर्म द्युपात्ति)
दद	दद्यात्, अद्यिनात् (दद्यते)
धध	धध्यात् धधिनात् (धधते)
म-स्थ	महवभद्, महधिकात् (मंस्थते)
श्व-हध	श्वेषवभद्, अपुरुषिनात् (श्वमुहृष्टते)
उप-हध	उपेष्वात्, उपेष्विनात् (उपहृष्टते)
ह	हीरात् (ह्रिष्टते), चरिनात्
क	कीरात् करिनात् (किष्टते)
त्	तीरात् तरिनात् (तीर्ण्यते)
ज्	जीरात्, जरिनात् (जीर्ण्यते),
अर्ज	{ विठ्यात्, विठ्विनृगद् अजिनृगद् { (अर्जन्यते),
ज्ञा	पञ्चद् षाळीन्, जापिनृगद्, षाठनृगद् (ज्ञाप्तते)
वि आ इ	वाहिन्यात्, वोइनृगद् (याहिष्टते)
आ रम	आठप्पात्, आठवीन्यात् (आर्थ्यते),

स्वेह	सिपूपू (स्विहते) ;
सिप	सिपूपू (सिचते) ;
थह	घेपूपू गण्डिज्जापू (गठहते) ;
स्वृप्त	क्षिपूपू

(६) धातोरन्यस्योवर्णस्यावदेशो भवति ।

Aba is substituted for the final *u* of a root, as झु-प्लव,

इत्यादि ।

(७) धातोरन्यस्य 'ऋ' वर्णस्थारादेशो भवति ।

Ara is substituted for the final *ri* of a root, as छ-कर् इत्यादि । रूपादीना मृकारस्यतु 'ऋ' इत्यादेशो भवति । But *ari* is substituted for *ri* in the roots *brisha* &c as वृष-वरिष, दृष-करिष इत्यादि ।

(८) धातोरिवर्णस्थोवर्णस्य गुणो भवति ।

The final *o* and *u* of roots assume the forms of *é* and *ó* respectively, as नेझ (नयति), भोज्जण (भुजा) ;

(९) रुषादीनां स्वरस्य दीर्घः ।

The short vowel of the roots *rush* &c. becomes long, as रुषझ, पूषद् (पुष्णाति), सीषझ (शिष्यति) ;

(१०) धातुषु स्वराणां स्थाने स्वरा वज्रणं भवन्ति ।

The final vowels of sanskrit roots arbitrarily change to new ones, use being our only guide in such cases.

(११) नथो-स्त्रिता धातवो विशेषनियम-वशात् रुपानां प्राप्तुवन्ति ।

The following roots change their forms under special rules

The original sanskrit roots

The Prakrit forms which the sanskrit roots optionally assume at the time of conjugation.

स्वृत् धातु । (स्वृत् धातुम् प्रात्म रूपाणि)

कथ { वज्जर, पज्जर, उप्पाल, पितुण, पष, वोम,
तव, जप, शोस, साह, शिव (दु पार्थ)

भुग्भा भुष, दुगुष्ट, दुगुच्छा

भुभुष भीर

धा धा

गै गा

जात् जात, भुष,

घत्-धा भुमा,

शुत्-धा दह,

पा (पाने) पित्तु, कल, पट घोष

घत्-वा ओह भा, वहशा

गी-द्रा उद्धीर उंप

आ-धा शाइव (१)

षा अवभुक्क

सम्-स्त्रै षा

(१) गीर्वेना भावाने लिह (in the sibilant final is substituted for गहर)

स्था (१)	ठा, धक्का, चिट्ठा, निरप्प
उत्त-स्था	ठ, कुण्डूर
स्था	छाप, क्षाय
निर् मा	निर्माणा, निर्मव
चि	निवर
छदि-णिच	तुम, शुम, सनुम, ठक्का, पॅकाल
नि-वृ-णिच	णिहोड़, निवार
नि-पत-णिच	णिहोड़
दू-णिच	दूम,
धवल-णिच	दुम, धवल, (दूमव)
तुल-णिच	उहाम (वा)
वि-रिच-णिच	ओलुण्ड, उम्हण्ड, पलृष्ठ्य, विरेण
मिश्र-णिच	वीसाल, नेखव ; (वा) ;
भ्रम-णिच	तालिअट्ट, तभाड, (वा) ;
तउ-णिच	आहोड़, विहोड़ (वा)
नग्न-णिच	{ विउड, नासव,, हारेव, विप्पगाल, पलाव ;

(१) अपभ्रंशे स्था स्थाने ठक्का in the apabhrans'a, *thakka* is also substituted, for *stha* शौरमेन्या स्था स्थाने केखल्से चिट्ठा उद्दः परस्तु उत्था in the sauraseni only *chitta* is substituted for *stha* but when the prefix *ut* is joined to it the substitute is *utitha*. खाकारी भाषाया स्था स्थाने चिट्ठा इतिक्ष, in the sākari-dialect *chista* is also substituted for *stha*.

दृष्टि शिष्य	दाव, दम, दृक्कव, दर्दिष्य
उत्तर घट शिष्य	उग्ग, उग्गधार
स्त्रौह शिष्य	सिद्ध
संभू शिष्य	शास्त्रघ, (वा)
उत्तर गम शिष्य	<div style="display: flex; align-items: center; justify-content: space-between;"> <div style="flex: 1;"> <div style="display: flex; align-items: center; gap: 10px;"> <div style="border: 1px solid black; padding: 2px;">उत्तरप</div> <div style="border: 1px solid black; padding: 2px;">उपास्त, गुन्नाय</div> <div style="border: 1px solid black; padding: 2px;">उपेत,</div> </div> </div> <div style="flex: 1;"> <div style="display: flex; align-items: center; gap: 10px;"> <div style="border: 1px solid black; padding: 2px;">उत्तराव,</div> </div> </div> </div>
प्रस्ता शिष्य	पद्मव, पेट्टव, पद्माय,
विश्वा शिष्य	वोड, आडुय विश्वाय
चर्ष शिष्य	चक्षिव, पम्पुपू पण्णाम, चूपू,
था शिष्य	जव, जाव,
मु शिष्य	उम्बाल, पम्बाल याव,
मिकोड शिष्य	परकोड (वा)
रोमन्य शिष्य	उम्माल, वन्नोल, रोमंय
काम शिष्य	चिक्कव
मकाग शिष्य	चुम्म, पच्चाम,
काम शिष्य	चिक्कोल (वा)
आसह शिष्य	दस, रोव,
दोस शिष्य	रंस्वोस, डोस,
राम शिष्य	राव (वा)
घट शिष्य	परिवाड (वा)
बेट शिष्य	परि आर

की	किण (१)
विंकी	क्ले किण
भी	भा, वीह ;
आ-ली	अली
नि-ली	{ लिली, अली, लुक्ल, लिरिग्घ, लिक्क { लिह्क, निलिञ्ज
वि-ली	विरा, (वा)
रु	रुंज, रुंट, रव
अु	हुण, <u>मुण</u>
धु	धूव, धुण
भू (२)	{ ह्वव, ह्वो, ह्वव, भव, (वकारेत वज्ञे प्रत्यये) झ्व इत्यादेशः, (पृथग्भूत स्थार्थ्योः) लिन्वड इत्यादेशः, (प्रपूर्वकास्तुभूधातोः) झप्प इत्यादेशः, (क्ति प्रत्यये परे) ‘झ्व’ इत्यादेशो वा

(१) अपभ्रंशे की धाती 'कीछ' इति रूप सवति in the *apabhransa* *lisu* is substituted for *kri*

(२) अपभ्रंशे पर्यामार्थे भुवोहुच इत्प्रादेशो भवति । In the *apabhransa* *huchch* is substituted for *bhū* when it is used in the sense of planty (पर्यामा) ।

भीरसेन्या भूधातोः आने 'भो' हो 'च लृथ्यपोर्मव इति as, भविष्यदि, भविच्च त्तेभू in the s'auraseni 'bho' as well as 'ho' are optionally substituted for *bhu*, but *bhava* is substituted for it in the future and before the suffix *yap* (ल्त्वा) and when the suffix *kta* is joined to it *bhū* is substituted.

क (१)	$\left\{ \begin{array}{l} \text{कुण, कर, (कालेजितार्ये) णिश्चार, (मिट्टमविपदे) } \\ \text{णिष्टुइ (अवष्टम विपदे) खंदाण, (अमविपदे) } \\ \text{वस्त्र, (कोष्ठेनोधमानिनकरणार्ये) णिष्ठोल, } \\ \text{(ग्रेधित्तमान्म करणार्ये) पथक, पद्म, (मिपू) } \\ \text{ताच्छोटनार्ये) णीनुष्ट्र (चीरकरणार्ये) कम्म, } \\ \text{(चाटु करणार्ये) गुन्हाल ! } \end{array} \right.$
मृ (२)	$\left\{ \begin{array}{l} \text{कर, फूर, भर, भल, लट, विहर, चुमर, } \\ \text{पयर, पच्छ, चर, (विपूर्वकम्म अरते) चमुम, } \\ \text{विपू, वीधर ! } \end{array} \right.$
वि-आ-ए	कोट्ठ पोळ्ह, खाइ ।
मुष	$\left\{ \begin{array}{l} \text{कृद्दन, अड्हेड, मेस, रेम्ब, णिलुञ्ज्ज चेप्हाइ} \\ \text{मुञ्च, (दु एमोणनार्ये) णिष्पल ! } \end{array} \right.$
वष्ट	वेहव वेस्हव, भू१व उमच्छ,
रव	रप्हव, अव्हव, विठ्ठिड्ड
सम-आ-रव	उवधत्य, खारव, खमारव, केखाय ।
सिष	सिष्ट, सिमर, सेन्ह,

(५) शौरमेन्हा लौनीकाने केष्टक वर रति आरेषा। लाप्यो। क रति तथा लाप्यो। आंते कुच रति च। तुम तथ्यो। का रति In the sauraseni only kara is substituted for krip and before ktved and yap ka is substituted for it and ktwa and yap themselves are replaced by duya. Before the affixes tasya and tabya the substitute is *Id*

(६) शौरमेन्हा लूळावे दुमर इत्यारेष्टो सदति In the sauraseni smara is substituted for smri.

प्रच्छ

पुष्ट

गज्ज

वुक्क, (वृषगज्जने) ठिक्क;

राज

रग्ध, छ्वा, सह, रीर, रेह (१)

प्र-स्त्र

पथस, उव्वेस. (गन्ध प्रसारे) महमह।

नि-स्त्र

नीहर, नील, धाड, वरहाड, नीसर

जागृ

जग्ग, जगार;

वि-आ-पृ

आश्रद्ध, वावार;

सं-क्त

साहार, साहड;

आ-हृ

सनाम, आदर;

प्र-हृ

सार, परर;

ओव-हृ

ओह, ओरस, उच्चर;

भक्त

चय, तर, तीर, पार; सक्त;

त्यज

चय;

त्र

तर;

पृ-णिच

पार

फङ्क

छ्वा

स्त्राघ

सल्ह

खच

वेश्वड, खच;

पच

सौल्ल, पडल, पच;

(१) In the s'auraseni *rāa* is substituted for *ray* श्रीरसेन्या | राजस्य एष
इति ४५ ।

मसज (१)	आरड्ड, शिरड्ड, शुड्ड, मुप्प,
पुज	आरोड, पमाट, पुज,
छग्ग	जीइ, लग्ग,
चत्-विज	चविव
तिज	ओसक्क,
मृज (२)	{ अगधुम, लुध्द, पुच्छ, पुम, फुम, पुम, लुष, { कुस,
भंज	{ वेमध, लुस्मू॑, मूर, चर, सच, विर, पर्विज, { कृज्ज, नीरन
वज (३)	वच,
चगु-वज	परिचण, अणु वच,
अज्ज	विढ्व, अज्ज,
पुज	जुंज, अज्ज, जुप्प,
भुज	{ भुंज, जिस, जेस, कम्ब, अस्ह भमाण, अमङ्ग, वद्द { (उपौर्वकार्य सुजधातो । काम्ब इत्यादेष्यो ।
घट	गड्ड, घड, च
सं-घट	संगाल, चघड

(१) शौरयेभा॒ मृजनाती॒॑ याते॒ चड्ड मङ्गो॒ मवतः॒ in the नारायणी बुद्ध मरणाते चड्ड मङ्गो मवति in the नारायणी बुद्ध and मङ्गो are substituted for मङ्ग

(२) शौरयेभा॒ मूजनाते॒ चच्छ इत्यादेष्यो॒ मवति॒ in the नारायणी गङ्गा॒ is substituted for मूजा॒

(३) भावभा॒ त्रुजनातुजाते॒ चम्ब इत्यादेष्यी॒ मवति॒ in the मिगद्धि बंगा॒ is substituted for भ्राजा॒

सुट	फुट, फुंड,
सुट (हाथे)	सुर।
मण्ड	चिंच, चिंचन्न, चिंचिक्ष, रीड, विडिक्ष;
मुड	{ तोड, तुड, खुड, खुड, उखुड, उसुक्क, पिलुक्क,
घूर्ण	{ लुक्क, उसुर्
नृत	धुल, धोल, धूम, पहस (१)
विवृता	नृचं;
नृत	नृचं;
कथ	अट्ट, कठं;
धन्थ	गप्त
मंथ	विरोल, धुखल ;
ज्ञाद	अन अच, (स्थनस्थापत्यस्यैवं रूपं)
नि—सद	एुमज्जं
क्षिद	{ दुहाव, पिच्छ, पिछोर, पिब्बर, पिसूर,
	{ लूरे, क्षिंद; (आपूर्वकात्य क्षिदः) उआंद,
	उदाल इत्यादेश्वौ
विद	विच्छं ;
मटद	{ भल, भढ, परिहट, खड्ड, चड्ड, मछ्ड.
	{ परस्ताड ;

(१) In the s'auraseni only *ghumma* is substituted for *ghurṇa* (गूर्ण) सेन्या के वल घुम्मा दिति।

पद्म	पुरुष, पर
पद	पद्म
नि पद	निष्ठा, निष्ठुत
वि भ पद	विष्ट, विष्टोह पूर्ण विष्टव्य
पद	पद, राव
पद	भद्र प्रकोप
पा कन्द	पीरर चन्द
पिर	चूर निष्ठा, पिस
पिट	पितृ
हृ	हृष्टा रम रम
नि दिप्ति	रात्रि, निदेष
कुप	कूर, कुप्ति,
कन	काष जम्म,
मग	मड, तडड, तड्डू, विरक
दृष्टि	दिप्ति
उप-एप	चक्रिय, उपसृष्टि
भं तप	भंग
वि शाप	शोधग्न, वाप
यम् शाप	यमाय यमाय
चिप	{ गमत्य, चहूँक, दमोक, येव षोव, { चुइ, छल, पर, चमा, पुक, चिव

उत्त-चिप	$\left\{ \begin{array}{l} \text{गुलुगुच्छ, उत्थंघ, असत्थ, उवमन्त, उस्सिक्का,} \\ \text{हृखुव, उक्खिव ; (आपूर्वस्य चिपते)} \\ \text{णीरव, अक्खिव} \end{array} \right.$
खप	कगवस, लिख, लोट, सुअ ;
वेप	आओख, आओत्थ ;
वि-खप	भख, वडवेड, विज्जव
लिप	लिंप
गुप ✓	विड, णड, गुप्त
छपांकरोति	अवष्टावेड
प्र-दीप	तेअव, संदुम, संधुक्क, अभुत ;
लुभ	संभाव, लुक्म ;
कुभ	खउर, पड्डह ;
आ-रम	आरंभ, आढव, आ॒म ;
उप-आ-लम	उरंव, पञ्चार, वेलव ; उवालम ;
अव-जृंभ	जृभा, जभाअदू
नम	णव ;
नम (भारक्रान्ते कर्त्तरि)	णभुद, नव ;
वि-अम	णिव्वा, वीसम
आ-क्रम	उधाव उत्थार, वंद, अक्कम ;
भम	$\left\{ \begin{array}{l} \text{टिरिटिल्स, ढुडुस्स, ढंडस, चक्कम, सम्भ,} \\ \text{भमड, भमाइ, तलअंट, रुट, कुंप, सुम, गुम,} \\ \text{फुम, फुष, ढुम, ढुस, प॒र, भम} \end{array} \right.$

गम (१)

श्रा, श्री, श्रुद्गग श्रद्धगम, उपुम
 श्रद्धम, पृथ्वी, पाद द, लिंगह ए छोण,
 श्रीलुक्म ५८८ रम, परिष्ठग श्रोम, ५८
 श्रृंग लिंगिष्ठम, लिंग श्रामेर, श्राद्धर,
 श्राण,
 (श्रावृत्तगो श्रामे श्रिष्ठुप श्राद्धमो
 श्राति वा श्रेष्ठ श्रागम) ।

इग्न (गती)

इग्न

मं गम

श्रिग्न, मंगाण्

अभि शा गम

अ मत्प

प्रति शा गम

प्रश्नोद्द प्रश्नगच्छ

इम

परिमाण, परिणा मग

गम

{ श्रुद्गड श्रुद्ग उभारा विनिकिष, श्रुद्गम,
 { गोटटाप श्रोमर, श्रेष्ठ रम,

पूर्

{ श्रृंगा श्रगपत, उद्गुम, श्रुगम, श्रिद
 { रेम पूर्

मर

तुपर, जपद, दूर, (कार्दि) तुर इत्यपि,

षर

तिर, कर, पाद्म, पर्षद्व विभान, लिंग्हुप

चम

षम षम ,

(१) शौर्येन्द्रा श्रावणी गो इति श्रावणो श्रुप्त In the snurati sign
 is substituted for gam before the suffixes श्रुप्त and श्रुप and the suffixes
 themselves too assume the form of श्रुप्त श्रावणी श्रुप्तगो श्रुप्त In the
 ma gachha is substituted for gam

उत्-छृ	उत्थल,
वि-गल	थिप्प, णिट्टुह
दल	विस्टु, दल ;
भील	भिल्ल, भील ;
वल	वम्भा, वल ;
भंश	फिड, फिट्ट, फुड, फुट्ट, चुर्क्का, मुळ्ळ, भंश ।
नश	{ णिर्णास, णिवह, अवसेह, पडिसा, सेह
	{ नवहर, नस्तु ।
अव कीश	ओवास ।
सं-दिश	अप्पाह :
दृश (१)	{ निअच्छ, पिच्छ, त्रवन्पर्ष, त्रवाअच्छ,
	{ चज्ज, सच्चव, देक्ख, उच्चक्ख, अवक्ख,
	{ त्रव त्रक्ख, पुत्तम्म, नित्र, त्रवआस ।
स्पृश	{ फास, फंस, फरिस, छिव, छिह, आलंस
	{ आलिह ;
प्र-विश	परिअ, पविष ; (२)
प्र-मृशमुष्टे	पन्हुस ;
पिष	{ णिवह, णिरिणास, णिरिणज्ज, रोच
	{ चड्ड, पीष । (३)

(१) शौरसेन्यां दृशे. पेच्छ, *pechch*, is substituted for *dīś* in the *s'awaseni*, अपभ्रंशे दृश प्रध, in the *apabhrans* *prāsāda* is substituted for *dīś*, कर्पलतिकामते देक्खच्छ, according to *kalpalatika* *dekkha* is also substituted for it.

(२) In the *apabhrans*'s *prāsāda* is substituted for *pra-bīs* नप्स गे एपर्व्व कम्भविष्टे. पॅभॅ इत्यादेशो भयति ।

भाष	मुक्क, भम ।
क्षप	{ कृ, सामृ, अवृ, अपृ, अचृ,
गवेष	{ आृृ, करिष, (असिकर्पणार्थ) अृृकोष
धेय	हुडुष, टोल, गोष, घत, गवेष ।
मृत	सामग्न, अवश्वास, परिअत, सिलेष,
कांध	घोपृष्ठ, भृक
प्रति रूप	{ आृ, आहिर्ष, आचिर्ष, वष, वम्फ
मृष	{ मृष, चिष, विषुप, कंख
विक्ष	सामाय, विहीर, विभात, पविष्य
हृष	तच्छ, चृष्ट, रृष, तस्क, रम्प,
स्त्र	कोचास, वोष्टृ, विष्ट,
विष	गुज्ज, चृष
स्त्र	भृष्ट, डिभ स्त्र,
विष	ठर, वीज्ज, वज्ज,
गि अृष	गिम, लुम,
परि-अृष	पक्षीृ, पक्षृ, पल्लृत्य ।
गि अृष	ज्ञाय, लोभ्य,
उत्त-स्त्र	{ अस्त्र, भाष्म, विष्ट्र, पुष्ट्राच, गुज्जः,
भास	{ चारोच,
प्ल	मिस्त, भास,
अृष गारृ	घिस, गम्भृ,
भाष्म	ओवाद, ओगाद,
सुष	चृ, वस्त्रा, भारृष,

दह

अहिजल, आलुँख, डह ;

यह (१)

{ वल, गेण्ह, हर, पंग, पिल्वार, अहिपञ्चुच्र ;
 { त्वा, तुम, तथेषु यहस्ताने धेत् इत्यादेशो
 { भवति ।

वच (२)

(त्वा, तुम, तथेषु) वोत्

त्वा, तुम, तथेषु परतः रुद, भुज, सुचामन्दवर्णस्य तो भवति ।

Before the affixes *ktwá* *tum* and *tavya* final consonants of the roots *rud*, *bhuj* and *muchā* becomes *t*.

कृजःस्याने भूतभविष्यतीः त्वा, तुम, तथेषु च परतः का इत्यादेशो भवति । The root *krin* becomes *ká* in past and future tenses and before the affixes *ktwá*, *tum* and *tavya*.

दूध	दूध्य (३)	कुध	कुस्था,
थम	ज्य्य,	सिध	सिस्या,
अस	अ्य्य,	सद	सड़,
क्रिद	क्रिद्,	पत	पड़,
भिद	भिंद्,	वृध	वढ़,
युध	जुह्या,	वेष्ट	वेड़,
वुध	वुस्था,	सं—वेष्ट	संवेष्ट,
गृध	गिह्य,	उत्—वेष्ट	उव्वेष्ट, उज्जेष्ट,

(१) शौरसेन्या पदधातो. 'गेक्क' इतिरूप भवति । कस्यचिन्मते क्ति तथ्यो. 'गे' इति । in the *s'auvaseuṇi* *genha* is substituted for *graha* but according to some (*ge*) is substituted for it before the affixes *ktwa* and *tavya* भावकार्यं शो. गेज़-भ, घेप्पौ *geyya* and *gheppa* are substituted for *graha* in the passive (भावकार्यणो), अपभ शे अचस्ताने गृक्क इत्यादेशो भवति, in the *apabhrans'a* *gruhna* is substituted for *grah*

(२) शौरसेन्या ब्रुवचोस्याने वच इति, in the *s'auvaaenī* *bachha* is substituted for the roots *bruu* and *bacha* in all affixes

(३) शौरसेन्या इच्छते. पुच्छ, in the *s'auvasenī* *puchh* is substituted for *reka*.

धार धावोर्जात्य सुगम्भवति । The final letter of the roots
 धार and धाव are optionally elided, as धार, धार्त् (धा-
 रति) , धार, धार्त् (धावति) ,

स्त्रधातो रत्नां रोभवति ।

R is substituted for the final letter of the root srija,
 र्ज, सिर्ज (स्त्रजति) ,

अकादीना मनां द्विल भवति ।

The final letter of the roots ग्राक &c, is doubled, as ग्राक्क,
 ग्राम्म, ग्राप्प, नग्ग &c.

अकुर्खाद्य ग्रन्दा आकमि प्रस्तीना

धाद्यना आने ऐन सह भिपात्यने ।

Aphorisa &c are used for akrami &c with the affix
 kta, as अकुर्खो (आकान्त), उक्तोर्म (उन्त्राय), फुर्ड (एष),
 खोखीयो (अतिकान्त), वीक्ष्यो (विकासित), छुग्गो (वृत्त), विख्युक्तो
 नष्ट), पच्छी (प्रस्तृष्ट), विक्ता (अविनित), दिक्ता (सृष्ट), जड्याक्ता
 (त्यक्त), आसिर्च (चित्त), निर्मुक्त (उद्भूत), घक्ष्यन्त (आक्षादित),
 नेमित्य (आपित) इत्यादि ।

Roots which have special forms in the 8 auraseni

र्म धारु

प्रां रूप

चम्प

चव्य,

मूल

पुष,

हृप

हिरु, हिप्प,

जुर

जुष,

झ

झण्,

त्र

थुण्

दा

दे, (भविष्यति) दद्, (क्रातव्ययौः) दा

Pachadi &c. are used for *pachayati* &c. खिल् पद्योगमाद् रुग्मीयं । In these cases old authorities are our only guides पाचयत्यादीनां 'पचदि' इत्यादयो निपात्यन्ते ।

In the *apnbhans'a* (अपभ्रंशे) ब्रु स्थाने बुब इत्यादेशो भवति in the *apabhrans'a bbuba* is substituted for *bru*.

अपभ्रंशे चिभादीनां स्थाने छोक्ल इत्यादय आदेशा भवन्ति । In the *apabhrans'a*, *chilla* &c are substituted for *kship-ta* &c.

अपभ्रंशे आपूर्वं चक्ष स्थाने अकूख इत्यादेशो भवति । In the *apabhrans'a* *akkh* is substituted for *áchaksha*

अपभ्रंशे वदस्थाने वोक्ल इत्यादेशो भवति । In the *apabhansa* *bolla* is substituted for *vada*.

सम्पूर्णम् ।

THE END.

